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THE WOODSHED

VOL. 31/NO. 8 ★ AUGUST 2010

DEATH JAMS



DEATH AND DISASTER are the acknowledged twin hazards of making rock and roll your day job. Living on the edge has its perks, but it also has its consequences.

In recent months, we've lost a lot of good men. One of modern metal's finest drummers, Avenged Sevenfold's Jimmy "The Rev" Sullivan, died last December; genius songwriter/guitarist Alex Chilton packed his bags for good in March; Type O Negative vocalist Peter Steele died of heart failure in April; the legendary Ronnie James Dio took his final bow on May 16; and Slipknot bassist Paul Gray left this mortal coil less than a week later.

It's these tragedies that make the very existence of Ozzy Osbourne

seem even more miraculous. Despite decades of pushing his luck in every conceivable way, Ozzy's pilot light is still well lit, and his lunatic charm is, remarkably, intact. During our cover shoot, the 61-year-old singer had the energy of a 16-year-old as he enthusiastically discussed his passion for creating new music and working with his new guitarist, Gus G., with whom he is featured on this issue's cover. Ozzy's incredible stamina suggests that rock and roll can give, as well as take away.

Further testimony to music's rejuvenating powers can be heard on the Deftones' brilliant new album, *Diamond Eyes* (see story beginning on page 72). The disc was written and recorded in the aftermath of a car accident that left their bassist,

Chi Cheng, in a coma, a traumatic event that pulled Deftones together and inspired them to create some of the most compelling music of their career. Filled with hypnotic textures, unforgettable melodies and an innovative undertow created via Stephen Carpenter's eight-string ESP guitar, *Diamond Eyes* is a progressive and artistic triumph from a band that many people wrongly assumed was on its last legs.

Is rock a positive and inspirational force, or is it the devil's work? We at *Guitar World* believe that, like all the good things in our lives (girlfriends, beer, pizza, et cetera), it's a bit of both. We invite you to read, enjoy and decide for yourself.

—BRAD TOLINSKI
Editor-in-Chief

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SOUNDING BOARD



The Joy of Six

Just got the June 2010 issue in the mail—it feels good to be a subscriber again to a great magazine about a great instrument. I thought the photo of Keith Richards on the cover was terrific, and Brad Tolinski made a great point in his Woodshed: that you gotta have some balls to be a true lover of rock and roll. One of the reasons I enjoy *Guitar World* so much is because it's a magazine with balls. It can't be easy covering all the guitar news that's fit to print, but you guys do a great job.

—David Yim

My wife got me a subscription to *Guitar World* a couple of years ago, and it feels like Christmas every time I get a new issue in the mail. I love reading the articles and appreciate the way you cover various genres of music as well as gear. I find myself reading articles on bands that don't really suit my taste in music and sometimes end up buying the CD strictly out of curiosity. The Peter Frampton article in the June issue was one I really liked, because I remember my parents blasting *Frampton Comes Alive!* in the late night hours when I was around five years old. To me, Frampton was never just a pop star but a truly unique artist who has stood the test of time.

—Todd Gagnat

While your June 2010 issue of *Guitar World* is indeed a great one, I couldn't help but notice all the great gear coverage—much more

than usual, actually. I loved the article on Peter Frampton's gear and the fact that it had great photos made it even better. Bravo, *Guitar World*.

—Ryan Bruce

Zero the Hero

After reading the Dear Guitar Hero with Yngwie Malmsteen, I was moved to sound off. This guy is the most pompous, arrogant douche bag I've ever heard! I found it offensive the way he cut on Eric Clapton, B.B. King and the Rolling Stones. For him to even be mentioned in the same sentence with those artists is an insult to them. Yngwie is one of the most talented guitarists on the planet, but I think he has deluded himself into thinking that what he does is more important than what it really is. His influence outside the guitar-playing world is virtually nil, and I doubt if many in the general music community even know who he is. The artists he chooses to dis are legends and have all changed the scope of music forever. Malmsteen is a walking cliché, and he should just time travel his way to 1985, where he belongs.

—Chris Calvert

Snake's Skin

Guitar World's lessons, interviews and articles have inspired me for years. Here is my submission for the Homemade Heroes reader covers gallery [guitarworld.com/homemade_heroes]. I hope that you find it worthy.

—Sean Snakenberg



Mag-nificence

I have been playing guitar for about the past five years. I took a month's worth of lessons after about a year of playing but decided they weren't for me. As the years progressed, I

got better, and I recently convinced myself that I should start taking lessons again. About a week ago I had my first lesson with a really good teacher, and he was surprised at how "good" I was after playing for only five years. And then it dawned on me...the only guitar instruction I've had in the last few years is *Guitar World* magazine. You've been there since the beginning, when I was learning my first chords, first songs, etc. I just wanted to sincerely thank you guys for helping me out on my journey to becoming a better guitar player.

—Joe

And the Winner Is...

Thanks for the Dunlop Jerry Cantrell Signature wah pedal! It sounds great—I haven't unplugged it since I got it. Who would have thought winning would be so easy?

—Bryan Carroll



DEFENDERS OF THE FAITH



Steven McConnell

AGE 22

HOMETOWN Morristown, NJ

GUITARS Gibson ES-333, Gibson Les Paul, Various Fender Stratocasters

SONGS I'VE BEEN PLAYING Originals by my band, the Murder and the Harlot

GEAR I MOST WANT Seventies Fender Starcaster, Fender '66 Reissue Jazzmaster and Gibson ES-335



Wade Clifford Vaneltsi

AGE 18

HOMETOWN Fort McPherson, NWT, Canada

GUITAR Yamaha Pacifica X7

SONGS I'VE BEEN PLAYING "Nemesis" by Arch Enemy, "Like St. Valentine" by H.I.M., "Highway Star" by Deep Purple and "Lifeline" by Papa Roach

GEAR I MOST WANT Anything that has to do with Dime



Bart Man

AGE 39

HOMETOWN La Luz, NM

GUITARS Eighties Charvels, Jackson RR24 and custom Bart Man Guitar

SONGS I'VE BEEN PLAYING "Scream" by Avenged Sevenfold and originals by my band, Burning Sunday

GEAR I MOST WANT Bugera Trirec head and a guitar tech

ARE YOU A DEFENDER OF THE FAITH? SEND A PHOTO, ALONG WITH YOUR ANSWERS TO THE QUESTIONS ABOVE, TO DEFENDERSOFTHEFAITH@GUITARWORLD.COM. AND PRAY!

SEND LETTERS TO: The Sounding Board, *Guitar World*, 149 Fifth Avenue, 9th Floor, New York, NY 10010, or email us at Soundingboard@guitarworld.com. All subscription queries must be emailed to GWOCustserv@cdsfulfillment.com. Please do not email the Sounding Board with subscription matters.

Turn-Ups

23 BETCHA CAN'T PLAY TI

ERO 30 SETLIST

& much more!

Something to Die For

Lamb of God serve up a lustworthy set of seven new retrospective packages.

by JON WIEDERHORN Photo by JIMMY HUBBARD

Morton

LAMB OF GOD COMPLETISTS have a tough decision to make. In honor of their 15th anniversary, Virginia's finest groove-thrashers have released seven versions of their greatest-hits and rarities package, *Hourglass*, and there's something for everyone, from the casual fan to the serious collector.

"We didn't want to just dump everything on CDs and say, 'Here's your greatest hits,'" says guitarist Mark Morton.

The most popular package, *The 3-CD Anthology*, features 44 tracks, including 18 demos and rarities. "There are a couple songs that only ever came out on seven-inch vinyl back when we were called Burn the Priest," Morton says. "And there are demos that were recorded for us by a buddy who had a little recording studio

next to our rehearsal space."

The most comprehensive version, *The Super Deluxe Set* (\$999), comes with one of Morton's signature Jackson Dominion D2 guitars (\$500 individually). The scaled-down version of Morton's Dominion plays much like the high-end model. "It has the construction, feel and sound of the original, but it's missing some of the frills," Morton says.

The Super Deluxe Set also comes with everything from the other six *Hourglass* packages, including *The 3-CD Anthology*; *The Vinyl Box Set*, featuring Lamb of God's entire studio album catalog on 180-gram vinyl; *The USB Box Set*, which contains the band's studio catalog on six USB sticks inside a decorative cigarette box case; a 144-page book of band artwork by

K3n Adams; a four-foot-by-six-foot Pure American Metal flag; and a signed photo in a personalized Lamb of God Coffin Case.

Reflecting on the 15 years that has passed since the band formed, Morton says, "It's really exciting that, after so long, we still feel like we're at the peak of our career. It's cool not to be going down the hill yet." □



This one-of-a-kind Jackson Mark Morton signature Dominion guitar with Bourbon Burst finish and Hourglass graphic can be YOURS! Go to GuitarWorld.com for a chance to win this priceless guitar!

Levi/Werstler

Dååth guitarists Eyal Levi and Emil Werstler stand on their own with *Avalanche of Worms*.

By JON WIEDERHORN Photo by MICHAEL BLACKWELL

RECORD COMPANIES DON'T usually ask artists to form a band. But after Dååth guitarists Eyal Levi and Emil Werstler submitted a track to the 2008 Magna Carta compilation *Guitars That Ate My Brain*, the label was so impressed that it invited the guitarists to record a full album of instrumentals.

The disc, *Avalanche of Worms*, is a majestic blend of psychedelic prog-rock, experimental rhythms, haunting melodic embellishments and blazing, classical- and jazz-inspired solos that sounds like Steve Vai on a diet of Mastodon, Opeth, early Yes and Bach. "We wanted to make a record that not only featured great playing but also stood alone as a complete piece of work," Levi says.

Listening to it, you might think it took months to compose the songs, layer the rhythm and lead guitars, and finesse the tracks. Amazingly, Levi and Werstler wrote and recorded the entire album in just eight weeks in late 2009. "That's all the time the label gave us," Werstler says. "We wrote everything to a metronome, and then we got [Cynic drummer] Sean Reinert to add the drums, which worked out perfectly." The team was assisted by bassist Kevin Scott and keyboardist Eric Guenther, and the album was mastered by engineer Mark Lewis, whose credits include Trivium and the Black Dahlia Murder.

Despite the circumstances, Levi and Werstler say *Avalanche of Worms* was the most enjoyable record they've ever worked on. "We had a fantastic time," Werstler says. "We'd literally jam every day on this crazy stuff and just watch it all come together. It was chaos in motion." □



Levi (left) and Werstler



Rik Emmett OF TRIUMPH

What inspired you to start playing the guitar?

Like most guys of my generation, I started playing because of the Beatles, the Rolling Stones, the Animals and the whole British Invasion thing that was starting to happen in North America. I tried to convince my parents to buy me a guitar; I would always stand in front

of the mirror with a tennis racquet pretending I was playing guitar. Eventually, when I was around 10 years old, my grandfather gave me one, and that became my first guitar.

What type of guitar was it?

I'm not sure who the manufacturer was. It was a plywood "catalog special." It had palm trees and hula dancers painted on the front of it. I sanded the finish off one summer at camp.

What was the first song you learned?

"Gloria" by Them and "The Last Time" by the Rolling Stones—any song that had three chords, really.

Do you remember your first gig?

I was 12 years old and performed with a band at a local park. We played a couple of Led Zeppelin songs. By that point I had progressed from my first guitar to a Kay electric. I didn't have an amp, so I just plugged into a radio's external input



and used that.

Ever had an embarrassing onstage moment?

I once went onstage in Philadelphia at the Spectrum, which was a large arena and ice hockey rink. I was wearing a pair of skin-tight white pants and a blue shirt that I had tucked in. Unbeknownst to me, the fly had ripped open and the blue shirt was sticking out through

the fly. I was jumping around onstage with this blue piece sticking out of my crotch. Once I realized it, I went and fixed it with duct tape, which was only slightly less embarrassing.

What is your favorite piece of gear?

There are a few, but I couldn't live without my Vox ToneLab LE, as I use it for practically everything. Also, I have a Godin Spectrum guitar, which is a hybrid acoustic-electric with lipstick pickups. It's very cool sounding.

Got any advice for young players?

I always tell young players to be versatile and stay interested in a range of styles. Also, I have always viewed the guitar as a compositional tool, not just an instrument that you play. To me, writing is the core value of what you do as a guitar player.

—JOE MATERA

Triumph's two-disc *Greatest Hits Remixed* CD is available now.



Andy McKee The YouTube sensation covers new ground with *Joyland*.

by MAC RANDALL Photo by JIMMY HUBBARD

IN THE FALL OF 2006, Andy McKee was just a guitar teacher working in a Topeka, Kansas, music store with three low-budget solo acoustic CDs to his name. Then, within a matter of weeks, he became an internet phenomenon.

"Rob Poland, who ran the label I was on at the time [*CandyRat*], thought it might be a good idea to make some videos of me playing and put them on YouTube," McKee remembers. "So we did that, and the next thing you know, my song 'Drifting' was on YouTube's front page!"

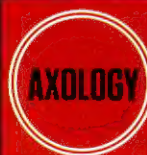
On that song, McKee channeled the virtuoso spirits of Michael Hedges and Preston Reed, his arms crisscrossing the guitar's body like anxious spiders in a bravura display of two-handed tapping, artificial harmonics and percussive effects. The high "wow" factor of his performance drew in lots of viewers, and then lots more. "Drifting" now ranks among YouTube's all-time most-watched videos, having been seen by more than 30 million people.

All that attention enabled McKee to land some better gigs, quit teaching and spend even more time practicing. On his latest album, *Joyland* (Razor & Tie), he reaches

new heights of fretboard dexterity. Much of the inspiration for jaw-dropping cuts like "Hunter's Moon" and "Away" comes from experimenting with altered tunings, some of which he's happened on quite randomly. "I usually detune my guitars when I travel to relieve the neck pressure," he explains. "Sometimes when I get to my destination, the guitar's in a whole new tuning. That's how I wrote [*the Joyland track*] 'Blue Liquid': I got off a plane in Portugal and when I opened my guitar case, it was in this fantas-

tic C#m11 tuning, which immediately inspired a song."

Joyland is McKee's most overtly arranged album, featuring keyboards, bass and drums. He's even thinking about putting a band together for his next recording, although right now he's content to stay solo and, as he puts it, "play my face off" on the road. His grueling tour schedule stretches well into next year, but he's not complaining. "It's amazing to be able to do what I'm doing," he says. "I honestly never thought it would happen this way." □



GUITARS Greenfield G4.2 fanned-fret acoustic, McCollum baritone acoustic, Ron Spillers harp guitar
PICKUPS K&K Pure Western
PREAMP D-Tar Solstice
STRINGS D'Addario EXP, medium gauge

IN BRIEF

A multi-disc **Randy Rhoads** box set featuring demos and original recordings is expected later this year... *Warp Riders*, the third album from Texas metallers *the Sword*, is due out in August... On June 9, **Jeff Beck** honored **Les Paul**, who would have turned 95 that day, with a special performance at the Iridium Jazz Club in New York City. Among those who performed with Beck and the Imelda May Band were **Ace Frehley**, **Zakk Wylde**, **Steve Miller**, **Johnny Winter** and others... **The Black Crowes** will commemorate their 20th anniversary on August 3 with the release of *Croweology*, a double album of new acoustic re-recordings of songs from their 20-year history. An extensive tour will follow the album's release, after which the band will go on an indefinite hiatus.





Liv Boeree

Britain's "poker virgin" shows her hand as an experienced shredder.

By JOE BOSSO Photo by PAUL HARRIES

UNQUESTIONABLY, THE CAMERA loves Liv Boeree. It turns out the telegenic U.K. lass is lucky at cards, too. After graduating from the University of Manchester (where she studied physics and astronomy), Boeree was selected to be a "poker virgin" for a British reality TV show that pitted her against some of the world's greatest pro players.

"I instantly fell in love with the game and knew that's what I wanted to do: travel the world and make lots of money!" Boeree says. And clearly, she knows when to hold 'em and fold 'em: this past April 21, she became the third woman ever to win the European Poker Tour, carrying off the £1.25 million jackpot.

But it's not just the lure of the casino that attracts Boeree. She's parlayed her fame into a successful TV hosting career and, when she can find the time, indulges in her second-greatest passion: heavy metal.

Justifiably, she's earned the moniker "The Iron Maiden." "I live and breathe metal!" Boeree says. "It's defined who I am up to this point. I listen to metal when playing poker. It energizes me and makes me aggressive."

Boeree began playing guitar at age 16 on a 12-string acoustic ("the neck really built up

my dexterity"), but eager to play songs like Metallica's "Welcome Home (Sanitarium)," she quickly moved on to electrics. Her collection now includes various Jacksons, Les Pauls, Flying Vs and Schecters. YouTube viewers can catch a clip in which Boeree jams quite credibly to Children of Bodom's

**"I LIVE AND
BREATHE
METAL.
IT'S DEFINED
WHO I AM UP
TO THIS POINT."**

"Kissing the Shadows." Make no mistake—when it comes to shredding, she's all aces.

When asked if she envisions trading the card table for the high-stakes concert stage, Boeree claims that she "loves poker too much" to give it up. But she doesn't rule out a music career entirely: "If I could somehow do both, that would be brilliant." Vegas odds say, don't bet against her. ■

BETCHA CAN'T PLAY THIS

[JOHN LI of ORDER OF ENNEAD] Photo Illustration by MICHAEL WILSON



"THIS RUN IS HEAVILY inspired by the great gypsy jazz guitarist Django Reinhardt. I begin by highlighting an Am6 arpeggio, with many chromatics and flat fives thrown in. I then move to Dm6 in bar 2, adding similar chromatic ornamentations. Next up is a B fully diminished seventh (over E7 \flat 9) with notes from the B half-whole scale thrown in for some percussive and melodic flavor. Finally, I end on what I would barely call an altered E dominant seventh, over which I actually play an A whole-half scale, before finally ending the entire thing on E.

"As indicated above and below the tab, I use a mixture of alternate and economy picking and some quick position shifts to get through the passage smoothly. When economy picking, rather than thinking of it as successive downstrokes or upstrokes, simply rest your pick on the adjacent string and push with the joints of your fingers. Instead of having your wrist do most of the work, it becomes more of a guide for the pick, and movement becomes minimized or economized.

"The object is to be able to play the lick smoothly and in time. As always, practice with a metronome and start out slowly."

Order of Ennead is a progressive black/death metal band from Florida. For more information, visit myspace.com/orderofennead.

Fast $\text{♩} = 180$ (tune down one half-step)

Am6

14-17-14-12-13-14-13-12-8-10-11-10-8-12-11-10-8-10-11-10-9-8-9-10-8-7-10-7

2 4 2 1 2 3 2 1 1 2 3 2 1 3 2 1 4 3 2 1 2 3 2 1 2 3 1 5 1 4 1

Dm6

9-7-8-7-8-7-9-10-12-14-15-14-12-15-13-17-22-21-20-19-17-22-19-17-18-19-18-17-18

3 1 2 1 2 1 3 4 1 2 3 2 1 3 1 4 4 3 2 1 1 4 2 1 2 3 2 1 3 1 2 3

E7 \flat 9

7-9-10-9-7-10-9-7-10-13-12-10-12-13-12-10-7-9-10-7-10-9-7-13-16-15-14-13-14-15-16

1 2 3 2 1 3 2 1 1 3 2 1 2 3 2 1 1 2 3 2 1 3 2 1 1 4 3 2 1 2 3 4

Am6

17-20-19-17-19-18-21-19-18-16-18-18-16-17-16-19-17-16-14-17-15-14-16-15-18-16-15-13-16-15-13-15

1 3 2 1 2 1 4 2 1 1 4 3 1 2 1 4 2 1 1 4 3 1 2 1 4 2 1 1 4 3 1 2

14-17-15-14-12-15-14-12-14-13-16-14-13-12

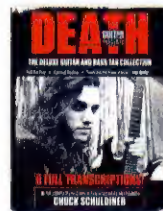
1 4 2 1 1 4 3 1 2 1 4 2 1 1

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The latest in *Guitar World's* instructional DVD series, *How to Play Like Randy Rhoads* gives you all the tools necessary to play like Ozzy Osbourne's late neoclassical master. Utilizing teaching methods used by Randy himself, Andy Aledort demonstrates and explains many of Randy's techniques and preferred scales, patterns and modal sequences, including the Minor Pentatonic, the Aeolian Mode, trills, wide scalar fingerings and expressive "noises." DVD also comes with a printable 25-page PDF booklet of tablature and lesson examples. Head over to GuitarWorld.com/Store to order!



Death: The Ultimate Tablature Book

Guitar World is proud to offer the first-ever book of guitar and bass tablature featuring the music of Death, the notorious extreme metal band founded by legendary guitarist Chuck Schuldiner. Included are complete tabs for such classic Death songs as "Pull the Plug," "Flesh and the Power It Holds," "Scavenger of Human Sorrow," "Left to Die" and others, as well as the complete history of the pioneering guitarist.



Parish (left)
and Shultz

Cage the Elephant

They've gone three years without a new album, but the Kentucky-based quintet remains unstoppable.

By RICHARD BIENSTOCK Photo by BRANDON WU

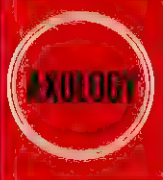
IN TODAY'S ACCELERATED pop culture cycle, where a band can go from next-big-thing to has-been seemingly in a matter of minutes, Bowling Green, Kentucky-based five-piece Cage the Elephant have achieved a rare thing: slow-burning success. Since recording their self-titled debut album back in 2007, they've built a fan base through tours with the likes of Queens of the Stone Age and Silversun Pickups, as well as appearances at festivals like Lollapalooza and Bonnaroo. Now, three years later, *Cage the Elephant* has sold close to 300,000 copies and spawned several hit singles, including the bluesy, acoustic slide-guitar powered "Ain't No Rest For the Wicked."

The band's trajectory, however, has hardly been a straight line. After recording the album independently, Cage the Elephant signed to the British label Relentless and relocated to England, where the disc was released in early 2008. By the time they landed a U.S. deal with Jive and moved back to the States, they were playing to close to 2,000 fans a night in their adopted land. "We were doing pretty well in England but were completely unknown in our own country," guitarist Brad Shultz says. "Actually, in our hometown there was a rumor going around that we weren't even really in England."

The skeptics became believers when Cage

the Elephant received a domestic release in early 2009 and quickly found an audience stateside. On the album, the band mixes elements of classic rock, alternative, punk, blues and funk in ragged fashion, over which singer—and Brad's younger brother—Matt Shultz spews droll, snotty tales in a partly rapped, partly shouted voice. The sound has been compared—depending on which track is playing—to everyone from Beck to the Pixies to Nirvana. Co-guitarist Lincoln Parish, however, says that the band's influences extend much further back. "When we did the album we were listening to a lot of Chuck Berry and Little Richard, actually," he says.

Though Cage the Elephant are currently still on tour in support of their debut, they're also in the mixing stages for the follow-up, which is set for release later this year. And then they'll continue their slow climb. "Right now we're playing to about the same size crowds here as we were in England," Parish says. "But we haven't been there in so long that our following might have dropped off. So with the new album we might have to go back and start all over." □



GUITARS (Shultz) Mexican-made Fender Telecaster, Fender Jazzmaster
(Parish) Gibson Les Paul gold top
AMPS (Shultz) Fender DeVille; (Parish) Orange AD30
EFFECTS (Shultz) Vintage and new Electro-Harmonix Memory Man, Z.Vex Fuzz Factory; (Parish) Fulltone OCD, Full-Drive and Supa-Trem, Boss DD-6 digital delay and OC-2 octave, DigiTech Whammy, Electro-Harmonix Big Muff
STRINGS D'Addario (both)

DEAR GUITAR HERO

TREY AZAGTHOTH

He's the founder of Morbid Angel and a death metal virtuoso who is consistently named one of the best guitarists in his genre. But what *GUITAR WORLD* readers really want to know is...

➔ **How did you develop extreme speed in your playing? Were you always a fast player or did you have to consciously work up to it through practice techniques?**

—Art Martinez

As with any physical skill, it takes time for the muscles to develop that tone and for the mind to achieve that flow state. That's the whole process of rehearsal, which also helps one develop a core of certainty and confidence that some call "talent." The real talent would be the passion, dedication and the driving force within one's self to make it all happen. People can manifest themselves into whatever form they are convinced they can achieve, even if their surroundings are not supportive and agreeable.

➔ **How's the new album coming along? Do you have a title yet and what can we expect it to sound like? Any new tricks up your sleeves?**

—Bryan Memes

Things are going really well with the material. We're exploring many new things, pulling from a lot of new musical inspirations and such. There are new kinds of beats, arrangements and, of course, riffing. I think with every record there are always some new structures to be explored.

➔ **At times your leads have a chaotic and frenzied attack that sounds very aggressive. How would you describe your methods for formulating your solos? For example, how much of what you do is improvised and how much is composed in advance? And do you have certain scales you like to use?**

—MetalChick1986

It's been an evolution, beginning with identifying and connecting with the pure flow of the music I grew up on. I think that back then I used what would be called Creative Visualization: using my mind and my imagination to access a deeper place within myself, to open myself and allow myself to be moved by the vibes coming out of the speakers—not thinking in terms of notes and keys but rather just riding the waves. As with much in life, how we realize music is a personal thing. I "see" stuff coming out of the speakers, and it's not something I even know



FRANK O'NEILL

how to explain. The things I grew up on moved me. I started out at a place that wasn't based on theory and patterns but on a free and playful imagination. As the band progressed, I adapted more and more technique, but I still place that original, pure method of experiencing the music first over the externally fabricated filters of rules.

♦ **I'm 16 years old, and my greatest passion is playing the guitar. I want to play extreme music, but to do this I think I need to live in the U.S., where metal is recognized as a musical genre and people aren't as close-minded as they are here in Italy. Is the U.S. still the right place to try to be a successful metal musician?**

—Andrea Riccardo Roman

There are all types of people everywhere, but I guess some places celebrate extreme things more than others. I guess it always helps to have a cool local scene and get started with that, but with the internet we can all instantly have the whole world in our personal room to explore. If you mean that there are not enough extreme musicians in your area to even put a band together, then that would be a problem. I don't think you need to come all the way to the U.S., though; there are plenty of metalheads all throughout Europe. Try some new ways to make contacts closer to you before you invest in such a big move. Or just go for it. Make a good solid plan and just do it!

♦ **Not only is your music fascinating but you also have a really awesome name. What is the origin of Azagthoth?**

—Hunter Albertson

I first learned of that name with that spelling in the book called *The Necronomicon*, quite a while ago. [Trey Azagthoth was born George Emmanuel III.] It was one of the first occult type books I experienced, and it inspired me and sent me on an adventure to discover more about such things. Azagthoth is described as the blind idiot god of chaos, which sounds a

"MUSIC MIGHT COME OUT OF THE SPEAKERS BUT IT'S PUT TOGETHER AND REALIZED IN THE RECIPIENT'S MIND."

little dumb, I know. But when you consider the process of observation, what makes sense only does so when it connects with our own reference points—our personal "learned stuff." So every person's way of interpreting something depends on where he's coming

from. For a society that finds it more attractive to be led around, the idea of thinking differently and outside the group would be a bad thing, right? But one's chaos is another's normality.

It's the same as with the whole foundation of *The Necronomicon* itself. It's from the observations of this one person, and to him the Ancient Ones were so bad. They "moved" in those silent spaces between one's thoughts, during those times when the judges were asleep and not deciding, separating, weighing nor defining.

♦ **Back in the early days of Morbid Angel, you and the guys would cut yourselves before going onstage. Is this still a general practice? Also, are there any other rituals you partake in before a show?**

—Brandon Dent

We did do that, and it was a personal thing—a means of opening up. I don't advise it, and it's not really so cool, to be honest. I have no need for it anymore.

As for a current ritual, I just relax and let it all go—clear the clutter and realize that connection-and-flow state. It's the same for anyone warming up to do something, only the details differ. This is where Creative Visualization plays a big part again.

♦ **How are you setting your Eventide processor to get such nice harmony effect?**

—Michal Jankulak

Actually, I stopped using my Eventide quite a few years ago when it finally died in battle. For me it was a brilliant piece of gear but not the best thing to take as check-in baggage on airlines. When I used it, I had a few cool programs in it. I used the reverse shift, which was nice for some of those crazy spaz tremolo wah-wah leads. Also, I had one program that had a three-part harmonizing effect, which I used for a couple solos, such as in "Nothing Is Not" and "Secured Limitations." Mostly I used it for different echo effect programs and mixed that with various stomp boxes, such as the Univibe and MXR Phase 90. I really didn't use it much as a harmonizer.

♦ **What is the best guitar you've ever played or owned and why?**

—William Owings

I would have to say it's my red B.C. Rich "InstaGIB" Ironbird. That guitar shape fits my body so well, and I totally love the look. It was one of my first guitars, and it has gone through many different configurations.

♦ **What is your favorite video game at the moment?**

—Carl Muttan

I don't much play video games these days. I don't own any of the newer consoles. I still like stuff such as *Grand Theft Auto Vice City* on the PC. What's most fun with that game is to seriously tweak up the handling of the motorcycle

and take it out on the town for some crazy jumps and stunts. That game makes me laugh. I made the vice cop car so fast, and when it comes for you it's flying, tumbling, screeching and flipping because the game's AI [Artificial Intelligence] can't drive it properly.

♦ **I read on the internet that you're into anime. What are some of your favorite anime shows/movies?**

—Josh Billard

I don't think I'm as hardcore an anime fan as many people, since I'm really into only a few titles. My faves are stuff like *Robotech* (Macross), *Sailor Moon*, *Ranma 1/2*—stuff like that. *Robotech* is just brilliant, in my opinion. *Sailor Moon* is silly yet gets quite interesting with the dialog and the various Agents of the Negaverse.

♦ **Are there any guitarists or musicians that have inspired you that may surprise us?**

—Thom Peyton

I think Carole King's *Tapestry* was an amazing record. I love that artist. She has a power to really move the listener deeply. But then it's all subjective, like with anything else. Funny. Music might come out of the speakers, but it's put together and realized in the recipient's mind. I used to always talk about Eddie Van Halen, and he did inspire me in such a big way, but another guitarist who moved me big-time while growing up was Frank Marino [of *Mahogany Rush*]. I listen to many types of music, but there are many more types that I ignore. □



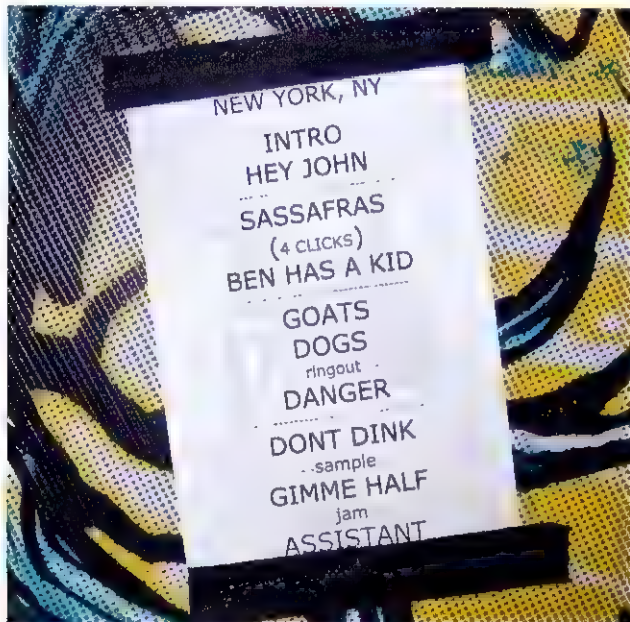
BOB LEAF/FRANK WHITE PHOTO AGENCY (VAN HALEN)



CHRIS RUBEY OF THE DEVIL WEARS PRADA

*The Fillmore New York at Irving Plaza
March 19, 2010 • New York, NY*

Interview by KORY GROW Photos by SARAH STURGES



"INTRO"

"We just took the sickest section of our song 'Lord Xenu' and open up with it. It's mean and in your face, and we wanted it to be the first thing that fans of [headliners] Killswitch Engage heard."

"HEY JOHN, WHAT'S YOUR NAME AGAIN?"

"Normally we play this song last. We figured we'd throw it up there near the start of the show this time, because it's something that the audience will know."

"BEN HAS A KID"

"We were practicing this before the tour, and we had a new guitar tech who had never really heard us play before. We played the song and he was like, 'Wow, I actually really like that song. You guys should play that.' We hadn't planned on putting it in the set, but after he said that, we put it in."

"DANGER: WILDMAN"

"We have in-ear monitors so we can

hear the click track. That way we don't have to count off the tracks. When we play this song, that's how we do it: *bam!* We just start playing together. The audience really likes that."

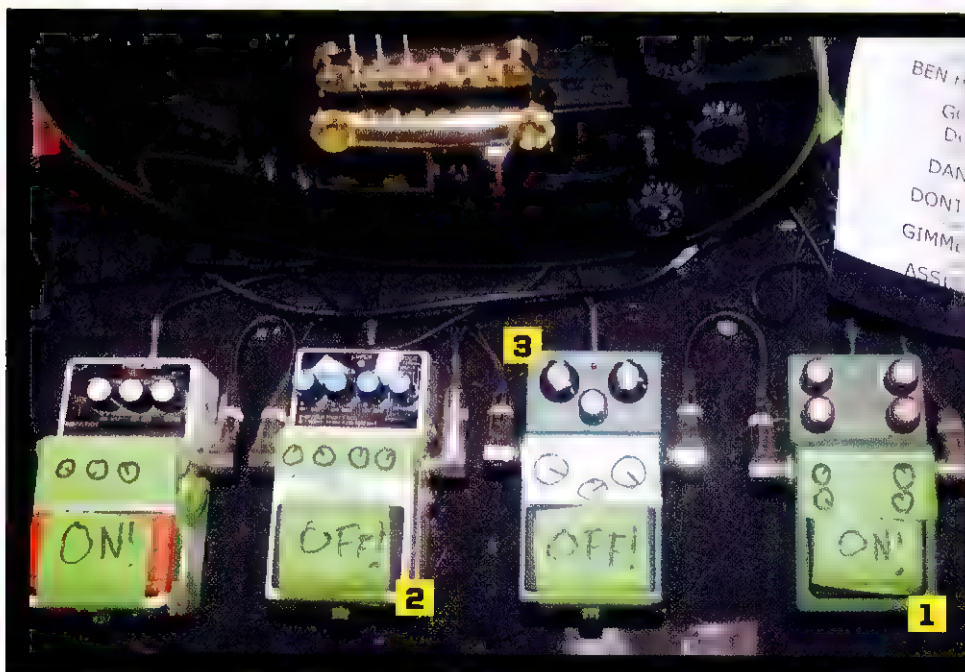
"DOGS CAN GROW BEARDS ALL OVER"

"We wrote this when I was 16 years old, before we ever dreamed of being signed. It's not the first song we ever wrote as a band, but it's definitely up there. It's the first single we ever had, and the guitar parts are just ridiculous."

"GIMME HALF"/"ASSISTANT TO THE REGIONAL MANAGER"

"We play everything in drop- D tuning, except for these two songs, which are in drop B. So we have to group these songs together in the set. We use them to close out the set. When we're done, we say, 'Enjoy Killswitch,' and we're out of there."

"When we're done, we say 'Enjoy Killswitch,' and we're out of there."



1. IBANEZ TS-9DX TUBE SCREAMER

"I don't use it very much. I turn it off during 'Danger: Wildman,' because I need a clean sound on that track."

2. BOSS DD-7 DIGITAL DELAY

"I use delay on any lead part that I'm prone to mess up. I just rock 150 beats per minute. It helps cover things up if I miss a harmonic or a note."

3. BOSS TR-2 TREMOLO

"We have 'ring outs' on some of our songs—sections where the drums, vocals and guitars just go crazy. During those sections, I just hit my tremolo pedal and do really annoying pinch harmonics and look at our sound guy, who is usually flipping me off. That's literally what my tremolo pedal is for."

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Ronnie James Dio

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AND MANNER. *GUITAR WORLD* CELEBRATES THE LIFE OF AN
UNDERSIZED SINGER BLESSED WITH A TITANIC VOICE.



BY RICHARD BIENSTOCK

GUITAR WORLD – AUGUST 2010 – PAGE 33





Depending on when you came of age as a metal fan, your first introduction to Ronnie James Dio could have occurred at any number of musical avenues. Perhaps you first heard him in the mid Seventies as the voice of Rainbow, belting out rockers like "Man on the Silver Mountain" and "Long Live Rock 'n' Roll" alongside guitar legend Ritchie Blackmore. Or maybe it was in the early Eighties when he was the singer for

Black Sabbath, a band rejuvenated in no small part due to Dio joining its ranks prior to the making of its classic *Heaven and Hell* album. Possibly you came across him later in the decade, when he was fronting his own eponymously named group on such medieval-metal masterpieces as *Holy Diver* and *The Last in Line*.

For those who were turned on to metal in the Nineties or later, Dio was regarded as an elder statesman of the genre, a keeper of the flame of traditional metal mores (he was commonly credited with having popularized, if not invented, the now ubiquitous devil horns hand sign). Even more recently, he was celebrated as the man at the helm of one of music's biggest reunions, joining with his old Sabbath mates for an album and tour as Heaven & Hell.

Which is all to say that, if you have been a fan of heavy metal for any length of time over the past four decades, you have probably been a fan of Ronnie James Dio at one point or another. With Dio's passing on May 16, 2010, at the age of 67, after a bout with stomach cancer, the metal world lost one of its longest-running practitioners

and proponents, as well as one of its greatest singers and performers. Though Dio was not a guitar player, throughout his career he worked alongside some of rock's finest, including Blackmore and Tony Iommi, and helped to bring new six-string talent—in particular a young Vivian Campbell—to the metal public's ears. He was also a capable bass player and gifted songwriter. "Ronnie opened me up to a whole new way of writing," Iommi told *Guitar World* in 2007. "And what resulted was all these different types of songs that sounded nothing like what Sabbath had done in the past."

The news of Dio's death reached the public via his longtime wife and manager, Wendy, in the form of a short message posted to his official website on the morning of the 16th. And while the outpouring of emotion from fans was to be expected, what was perhaps more illustrative of Dio's musical impact was the sheer number of rock heavyweights who felt compelled to pay tribute to the singer. Iommi called Dio "the man with the magic voice," and said it had been "an honor to play at his side for all these years." Slayer's Kerry King stated that "few people have had the ability to carry a song like Dio," and Metallica's Lars Ulrich talked of being "inspired and influenced" by his music. Artists ranging from Alice Cooper to Pearl Jam inserted bits of Dio's music into their live sets in the days following his passing, and dozens of musicians old and new publicly attested to his immense talent and kind character. But it was an unlikely admirer, Queen guitarist Brian May, who perhaps put it best: "In my opinion, Ronnie was one of the creators of the genre of heavy metal," May said in a statement. "He was universally loved in the community of rock music, and will be sorely missed."

Dio was born Ronald James Padavona on July 10, 1942, in Ports-

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mouth, New Hampshire, and grew up in Cortland, a small town in upstate New York. He adopted the surname by which he would become famous in the early Sixties, inspired by Italian-American gangster Johnny Dio. By this time, his music career was already in full swing. As far back as the late Fifties, Dio had begun playing bass with a local doo-wop-style pop group, the Vegas Kings. Within a few years they had rechristened themselves Ronnie and the Redcaps, and later Ronnie Dio and the Prophets, with Dio at the helm as lead singer.

The Prophets disbanded in the late Sixties, and it was with his next band, the Electric Elves—later known as Elf—that Dio began his ascent to heavy metal stardom. Though Elf's blues-rock sound never earned them a substantial following, they had fans in high places, in particular, Deep Purple bassist Roger Glover, who with Purple drummer Ian Paice co-produced Elf's 1972 self-titled debut. Additionally, the band was signed to Purple Records and supported Deep Purple on several tours. It was during that time that Dio's power-

guitarist opted to take Rainbow in a more pop-rock direction.

Dio, for his part, merely left behind one British guitar icon for another equally renowned: Tony Iommi. In 1979, the singer replaced Ozzy Osbourne as the frontman in Black Sabbath. Though the band's fortunes had been in decline for several years, Sabbath found new life with Dio. On their first album together, 1980's *Heaven and Hell*, the band adopted a heavier, more modern sound befitting the new decade, best evidenced on the charging leadoff track, "Neon Knights." This development was in no small part due to Dio's presence, as he and Iommi were the primary songwriters for the majority of the album. "We hadn't really done too much uptempo stuff with Ozzy," Iommi told *Guitar World*. "But it was something that appealed to Ronnie, and also something he was very good at. A song like 'Neon Knights' could have only come together at that time."

The following year's *Mob Rules* was another strong outing, but Dio and Iommi's relationship soon soured. During the mixing of 1982's concert document, *Live*

"I DON'T WRITE LOVE SONGS."

—Ronnie James Dio

ful voice came to the attention of Ritchie Blackmore. When the guitarist split from Purple in 1975, he wasted no time recruiting Dio and his Elf bandmates—minus their axman—for his next project, Rainbow.

Blackmore and Dio proved to be ideal bedfellows. The guitarist, who had quit Deep Purple in objection to the band's increased funk and soul proclivities, envisioned Rainbow as a heavier rock outfit with classical leanings. The combination of Blackmore's heavy and majestic playing and Dio's quasi-operatic vocals and medieval-themed lyrics resulted in a trio of classic Seventies metal albums: 1975's *Ritchie Blackmore's Rainbow*, the following year's *Rising* and 1978's *Long Live Rock 'n' Roll*. While Rainbow were generally regarded as a vehicle for Blackmore's virtuoso playing, Dio's throaty vocals and vivid lyrical imagery were as much defining traits of the band's music as were the guitar riffs.

Dio cut a striking figure onstage as well. His theatrical, exaggerated performance style, coupled with his appearance—he stood just five-feet-four and had wild and wiry locks sprouting from his head, giving him a gnomish, fantastical look—helped to transform him into a larger-than-life icon to a new generation of metal fans. His fervent devotion to a style that some in the press took to labeling "castle rock" eventually led to his being fired by Blackmore when the

Evil, Iommi and Sabbath bassist Geezer Butler accused Dio and drummer Vinny Appice of sneaking into the recording studio to raise their respective vocal and drum parts on the tracks. "That was a real kick in the nuts," Dio told *Guitar World* in 2007. "That's the last thing I would ever do, but [Iommi and Butler] believed people who were lying to them. So the writing was on the wall. There was no need to try to continue on."

Dio, along with Appice, was fired from the band, and though both would return to Black Sabbath for 1992's *Dehumanizer*, the singer spent the majority of the next two decades building his own brand. With his solo band, simply named Dio, he fully indulged his taste for sword-and-sorcery-style metal. Dio became known for over-the-top live shows and bombastic conceptual music videos, such as the clip for 1983's "Holy Diver," which presents the diminutive frontman, outfitted in animal pelts and wielding a sword practically the size of his body, roaming an ancient cathedral and slaying all sorts of nefarious characters. "I enjoy writing about medieval themes because you can take incredible liberties and let your imagination run wild," Dio told *Guitar World* in 2002. "I don't write love songs."

If Dio exhibited a certain dramatic grandness in his music and visuals, he also

demonstrated a knack for consistently bringing dazzling guitarists into his fold. His first guitar recruit when forming his solo band in 1982 was Jake E. Lee, at the time a largely unknown player with Rough Cutt, who later rocketed to fame with Ozzy Osbourne. They worked together for only a short time before the relationship fizzled. Lee claimed that Dio asked him to simplify his guitar parts so as not to compete with his vocals. Whether or not it's true, Dio's next discovery, a young Irish guitarist named Vivian Campbell, was given plenty of space in which to shine. "Viv was absolutely perfect," Dio told *Guitar World*. "He took chances and played with incredible speed."

Campbell's fret-burning work on Dio's 1983 debut, *Holy Diver*, contributed in large part to the enduring appeal of tracks like "Rainbow in the Dark," "Stand Up and Shout" and the title song. He remained with the band for two more albums, 1984's *The Last in Line* and 1985's *Sacred Heart*, before departing, like others before him, under acrimonious circumstances. In a 2009 interview with *Guitar World*, Campbell chalked up their differences partly to age. During his tenure with the band, Dio, then in his forties, had twice as many years on the young guitarist. "We were from different generations, different cultures," Campbell said. "I just didn't have anything in common with him."

Despite having butted heads with many of his guitarists, Dio was a much beloved figure and regarded as one of the warmest and most genuine in metal, as scores of peers and fans have attested in the weeks since his passing. Geezer Butler said in a statement, "I can truly say I've never known anyone to have such loyal, loving friends, fans, and family as Ronnie. He really was a special person, blessed with a unique voice and presence." If anything, Dio's disagreements with bandmates, in particular during his solo years, was often credited to his reputation as a taskmaster, a charge to which Dio partly admitted in a 2003 interview with Rhino.com: "I'm a rather impatient person," he said of his musical process. "I kind of see through things right away and say, 'Why don't we do it this way?'"

Regardless, the fact remains that throughout his years fronting Dio,

the singer offered a shining spotlight to numerous talented guitarists, including Campbell, Craig Goldy, Rowan Robertson, Tracy G and current Whitesnake member Doug Aldrich, who in 2002 spoke with *Guitar World* about his experiences recording that year's *Killing the Dragon* album. "One of the things that shocked me right away about Ronnie was how into the music he is," Aldrich said. "While we were recording he would notice everything, every note I played." Perhaps this, in fact, was what Vivian Campbell had meant when he told *Guitar World* that playing with Dio "was like being in a band with your dad."

For the rest of us, Dio was not so much a father figure as a godhead type. His recent reunion with Iommi and Butler in *Heaven & Hell* underscored not only the mutual love and respect that existed between the one-time Sabbath bandmates and, for a moment, adversaries, but also the singer's status as a metal legend. And if at times over the years Dio had come to be regarded as a symbol of all that was goofy and dated about the music, it was at the same time his sincerity, his devotion to his craft and his steadiness in the face of the many changing tides and trends in metal that made him an icon to millions of fans.

Which is not to say that he was above poking fun at himself: In 2001, comedy duo Tenacious D's self-titled album included a song called "Dio," in which Jack Black admonished the singer for being "too old to rock." Dio, at that point having "rocked" for close to half a century, acknowledged the good-natured ribbing by casting Black and Tenacious D bandmate Kyle Gass in his video for *Killing the Dragon*'s "Push," as well as appearing in Tenacious D's 2006 movie, *The Pick of Destiny*, as a somewhat divine version of himself. In a statement released after his death, Jack Black, an avowed fan, said of Dio, "he was as cool a person as you could hope to meet. He was generous and soft-spoken, humble and serene, and had a tremendous sense of humor."

Black also made note—and here he perhaps could have been speaking for metal fans the world over—of what he described as the "life-affirming fire" of Dio's songs. "They were filled with glory," he said. "They made me want to climb mountains and battle demons."

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Dustin Waring (Between the Buried and Me)



POINTY-HEADED proggers

with an AFFINITY for PUNK
are making ALLIES of two ONCE artistically
OPPOSED genres.

BILL KELLIHER, Ben Weinman, Claudio SANCHEZ,
and other GUITARISTS in the

share IN NEW PROG movement
their perspectives GW'S ROUNDTABLE discussion

PARTICIPANTS:

John Baizley (Baroness)

BILL KELLIHER (Mastodon)

Claudio Sanchez (Tenacious D)

PAUL WAGGONER (Between the Buried and Me)

DUSTIE WARING (Between the Buried and Me)

Ben Weinman (Tenacious D)

FRANK AZESTI (Tenacious D)

the dark days before iTunes, punk rock and prog-rock lived in passionate opposition to each other. Music history includes one awesome (if apocryphal) tale in which Johnny Rotten of the Sex Pistols took to the streets of London wearing a doctored Pink Floyd T-shirt. His handcrafted addition? The words "I Hate" positioned right above the *Dark Side of the Moon* legends' name.

Several decades later, things have changed: A new breed of bands is making music that collapses the distance between punk and prog, combining the raw, in-your-face energy of the former with the structural and instrumental complexity of the latter. As groups like Dillinger Escape Plan, Coheed and Cambria, and the Mars Volta have demonstrated, the desire to geek out and the need to throw down are no longer mutually exclusive.

Earlier this summer, three outfits at the forefront of this movement—Mastodon, Baroness, and Between the Buried and Me—hit the road for a joint U.S. tour. To get a sense of how this fresh sound came to be, *Guitar World* asked the band's guitarists (along with some other important players) for their unique perspectives on the music. Their comments were revealing, to say the least. As John Baizley of Baroness noted, "Punk and prog have a lot of differences, but what both forms are doing is sticking a huge middle finger up pop music's ass."

GUITAR WORLD The word "prog" connotes many things to people. For some it suggests a commitment to musical innovation; to others it means wearing a cape festooned with glow-in-the-dark crescent moons. What does it mean to you?

DUSTIE WARING To me the word "prog" in front of

any genre only means that this band is thinking outside the box and doing something different. It means the musicians are paying attention to their music a little bit. So if someone wants to call us "prog," I'm thrilled to be a part of that. It means you're different.

PAUL WAGGONER I embrace the term, but I think it's become a little over used. Lots of current bands that are being called "prog" may not be progressive in the true sense of the word. The bands on this tour are definitely progressive—we're not afraid to push the envelope creatively. Bands from the original prog era, like Yes and Frank Zappa, were trying to do the same thing.

GW Did the music of the original prog-rock bands make an impact on you as a guitar player?

JOHN BAIZLEY It was meaningful to me in the way that all music is. I have a great love for the history of music, and I've certainly listened to my fair share of prog, mostly Pink Floyd, who've had a huge impact on my songwriting and on my way of thinking about music. To me, the noodlier stuff—such as Yes and early Genesis—is music for a certain mood. It's not the core of where I come from, musically speaking.

CLAUDIO SANCHEZ I grew up listening to tons of different styles of music through my parents. My father listened to Je-
thro Tull, and my first concert was Pink

Floyd in 1994 on the *Division Bell* tour. Seeing that concert, how the band was larger than life, and then exploring its catalog and finding *The Wall*—that certainly had some influence on what I do.

BILL KELLIHER I don't see us in the ranks of Rush and King Crimson and Robert Fripp. I think we're grittier and dirtier, rather than polished and perfect. We're dirt rockers from Atlanta who travel in a stinky bus, you know? Prog to me is dudes in lab coats with beakers in their hands making riffs.

GW Your music may be dirty, but it's hardly simple. And you're not alone in that regard: After a long period in which technique seemed secondary to passion, knowing how to play one's instrument is cool again. How do you think that shift happened?

KELLIHER It's a dog-eat-dog world out there, and you can't fake it in this business. You've gotta have something to offer. There are so many bands, and everybody wants to be a guitar player, so you kind of have to reinvent yourself into something interesting. Look at Metallica. They were on top forever with their first four records, and then they got kind of soft in the early Nineties. But they brought it back with their new record. They were like, "Man, we've gotta stop fucking around here and pick up those guitars and play solos again!"

BEN WEINMAN Anybody who's really into music, once they become desensitized to what's ruffling their feathers, they're gonna look for something more. That's how it was for me, and that's how it is for musicians today.



Ben Weinman
(Dillinger Escape Plan)



Claudio Sanchez
(Coheed and Cambria)

The MOST

important

THING

about music is

emotion & energy

NOT

how WELL

you can

play.

— BEN WEINMAN

(Dillinger Escape Plan)



Frank Aresti (Fates Warning)

WAGGONER Younger kids definitely look up to the shredmash of metal bands now. For me it was different. I grew up in an era when it wasn't cool to know what you were doing on guitar. It was about coming up with something creative or something that sounded weird, rather than being blazing fast. But times have changed, and over the years I got into the shred thing, too. I think it's just the progression of music in general.

FRANK ARESTI Our culture goes through mood swings. You had cock rock in the Eighties, then Nirvana was the backlash to all of that. Then the grunge scene went too far, and along came something else, and so on. Now prog is coming back as an answer to everything that happened previously.

BAIZLEY I'm one of those guys who came up in the Nineties when it wasn't about musicianship. I was impressed by Sonic Youth and Duane Denison of the Jesus Lizard—guys who didn't necessarily sound like they were playing super-technically but who could put their own stamp on music. When Baroness started playing, though, all the bands around us had real players, and that was good for me, because it made me work on my technique.

WAGGONER More people aspire to be great guitarists now, and I think that's good and bad. It's good to want to play well, but I've always felt like the song should be at the forefront of what you're trying to do. I mean, you can go on YouTube and see some guy shred the daylight out of his guitar, but he probably never wrote a song in his life. And kids see that and say, "I wanna go through a scale that fast." It's become almost competitive.

WEINMAN Whenever playing lots of notes becomes really popular, you always get to the point where there's a bunch of bands who are just about that—who don't see the difference between writing real songs and just trying to be show-offs. I fear we're getting to that point now.

BAIZLEY Walking into Guitar Center, I'm astounded at the technique that kids have. They're unbelievably precise and fast. I don't get it, frankly; that's not how I play. But when you can take lessons online and that technical world is at your proverbial fingertips, sweep picking becomes the order of the day.

GW You sound dubious about that.

BAIZLEY I've known enough people that have gone through this, where technique maxes out and they put the same feeling into 30 notes that they put into one. Ultimately, they're doomed to be employees at guitar stores or teachers



Dunishing waves of roaring guitars, siren-like vocals and epic song structures that defy easy categorization—all form the bedrock of Circa Survive's new release, *Blue Sky Noise*. You could call the Doylestown, Pennsylvania-based band "prog-rock" and not be too far off the mark. Guitarists Colin Frangicetto and Brendan Ekstrom don't see anything wrong with the tag. In fact, they think it's downright cool.

"Sure, we're prog," Frangicetto says of the group, which also includes singer Anthony Green, bassist Nick Beard and drummer Steve Clifford. "My dad played me Yes and Rush records when I was a kid, and I thought they were awesome. So if people mention us alongside those bands, even in passing, I'm incredibly honored. I know there was a time recently when being called prog was the ultimate insult, but now the tables have turned and it's cred city."

Blue Sky Noise is Circa Survive's third album overall and their first for a major label, Atlantic. The group recorded the new disc with noted producer David Bottrill, whose credits range from King Crimson to Tool to Muse, making him the go-to guy for bands that seek something out of the ordinary.

Even so, the notion of working with the famed producer intimidated the band at first. "David's worked with all these heavy artists, and we're just this little band from Pennsylvania, you know?" Ekstrom says. "We wondered, Could our record even begin to measure up to some of the things he's done in the past? But then we realized that he wouldn't be in the studio with us if he didn't like our music. He was very genuine, easy-going and encouraging. His whole attitude was, I don't want to change you; I just want to help you be the best band you can be."

Frangicetto says that the group demoed its songs more extensively than in the past ("We weren't going to go in there and just wing it"), which helped immeasurably when Bottrill began to focus on the key sonic elements of each track. "David's thing is finding what he calls the 'flag posts' of each

song. It's not so much about big choruses, like in pop tunes; it's more subtle than that. It's like, 'What's the riff? What's the main musical element?' And if that element really matters, repeat it, and repeat it again. Make it stand out. Engage the audience."

The third song on the album, "Glass Arrows," exemplifies this approach. As originally written, the track's intro riff was heard just once. "But David said, 'That's the hook,'" Frangicetto says. "He said, 'You have to drive that home. Magnify it.' And he was right."

On previous records, Frangicetto and Ekstrom operated as a shred duo, trading lines back and forth, sometimes making one guitar sound indistinguishable from the other. But while tracking *Blue Sky Noise*, they went for more of a rhythm-lead style of playing. Ekstrom handled all of the leads, except for the soaring, melodic solos in the songs "Frozen Creek" and "I Feel Free." "I tried not to hog the solos," he says. "But for some reason, Colin just seemed to dig into the rhythm stuff more this time."

Frangicetto cites Jimmy Page, Kurt Cobain and Radiohead's Jonny Greenwood as three biggies he listened to before cutting rhythms in the studio. "Even though I love bands like Tool and Coheed and Cambria, the last thing I wanted was to have our record sound like one of theirs," he explains. "So I listened to non-prog-rock players and soaked up what they were doing. Not only did that influence my individual performances, it helped shape the overall vibe of the record in a different way, too."

Although Circa Survive have released the pummeling "Get Out" as the first single from *Blue Sky Noise*, their hearts won't break if they don't hear the song on radio stations across the dial. "I don't really see us as a radio band," Ekstrom says. "And that's okay. We're pretty realistic about the kinds of songs that get on the radio and why it happens. Besides, there are so many ways for us to get our music out there nowadays: YouTube, MySpace, Facebook and all those avenues. So radio... It'd be nice, but it won't kill us if it doesn't happen."

or session players, and I think that can be a fairly soulless source for creative output. With Baroness, of course we're constantly trying to improve our technical and songwriting abilities. Our MO has always been to keep an eye on the weak spots and try to turn them into strengths. But at the end of the day, it's all about communicating something.

WEINMAN The most important thing about music is emotion and energy, not how well you can play. Technique should be a tool to achieve your vision, not the other way around. In Dillinger, our technique doesn't control our vision. I've always tried to make that the difference between us and other bands.

SANCHEZ I think structural ambition can be great, and that certainly gets displayed in our songs. But it's also nice to have a balance, to have some songs that are like a release from the chaos. It's important to create a landscape where there are peaks and valleys. That way, the songs that are really ambitious can pop and make an impression, as opposed to all the tunes being that way. As a songwriter, it's nice to give those moments their place to shine.

ARESTI I used to give lessons, and I always tried to instill in my students that it's okay to be technically

gifted and to work on your technique, but you have to know how to use it. Just because you have a room full of tools doesn't mean you have to use everything in the room. You've gotta know which ones to use.

WAGGONER I grew up listening to really aggressive music at the same time that I listened to a lot of classic rock. For Between the Buried and Me, it's all about marrying those two things. Even though they're at opposite ends of the spectrum, they actually work nicely with one another. Whether it's a two-minute punk thing or a 15-minute prog epic, they're both the antithesis of a radio hit. Neither one is a three-minute pop song.

WARING We definitely have a lot of really clean, precise noodly parts, but we also have lots of dirty-sounding rock stuff that's not slick at all. The whole slick metal thing is very modern. All the old metal bands were totally raw. You listen to an old AC/DC song and you can hear how those dudes were hitting the chords.

BAIZLEY That rawness is part and parcel of what we do, and it speaks to the fact that when we were angry young teenagers, I would not have sat through two seconds of a progressive-rock record. At the time, I was listening to punk

rock; that's where the inability to color within the lines comes from. It comes from years of touring and sleeping on floors and playing the shittiest dives and the grungiest clubs in the world. That leaves an indelible mark on you.

WARING Mastodon were one of the first bands to do that combination of slick and raw, with those super-dirty Soundgarden riffs and the crazy drums and the screaming over everything. They're very forward thinking. Tons of people have taken influence from them.

GW How's it feel to have become an influence, Bill?

KELLIHER I was that same kid looking up to James Hetfield, looking at how he dressed and listening to the angry shit he wrote about and thinking about how it made me feel. I thought, Man, I wanna be that dude, expressing myself through a Gibson Explorer every night in front of thousands of people. It kind of seems like a dream to be doing it. For a kid like me who maybe didn't do great in school and maybe didn't wanna go to college, who thought that life was kind of bleak and didn't know what was in store—music was huge. Without music, I don't know what the fuck I'd be doing. I might be dead, or maybe a bum living in a trailer with five kids. **GW**

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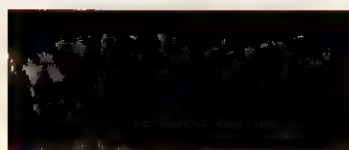
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SCREAM TEAM



The Godfather of Heavy Metal
meets the new kid on the block!

Ozzy Osbourne
talks about getting clean and sober,
firing Zakk Wylde, and hiring a
young unknown named Gus G.,
his new guitarist on his latest album, **Scream**.

BY PETE MAKOWSKI

PHOTOGRAPHS BY ROSS HALFIN



Ozzy Osbourne
and Gus G.,
photographed in
London, England,
May 7, 2010



I didn't believe in blackouts. I thought they were a myth, until one day I woke up in a police cell and the police officer read the rap sheet, which said: 'Mr. John Michael Osbourne, you have been charged with the attempted murder of Sharon Osbourne.' I had no fucking idea, and that is a scary place to be."

Ozzy Osbourne is recounting one of his darker adventures. Though his booze-soaked, cocaine-fueled escapades—from allegedly snorting ants with Mötley Crüe to defiling the Alamo to biting the head off a bat—have become the stuff of legend, nothing scarred Ozzy's chemically addled psyche as deeply as the night he almost strangled his wife. It still pains him to recall the event, in part because, he admits, "Even that didn't stop me drinking!"



In a frank interview with *Guitar World*, Osbourne reveals why he cleaned up, the reasons for Zakk's departure, how he chose Gus G., Black Sabbath's future and why you should always take care of the bell-ringer.

GUITAR WORLD Why did you decide to get sober?

OSBOURNE The drugs and drink didn't work. Everything turned to shit. I used to think that the whole world drank. In my world they did. I don't know another job where you can turn up out of your brains and people around you say, "It's going to be a good one tonight!"

GW How did you go about stopping?

OSBOURNE The first thing I quit was tobacco. I couldn't do anything without a cigarette, but I'm a singer so that had to go. Then the illegal drugs went, but I was also addicted to prescription drugs for 25 years.

GW Do you notice a difference making music sober?

OSBOURNE Absolutely! I used to be under the illusion that alcohol and drugs help you create melodies. I used to think, How the fuck can I write music without smoking a joint or taking a line of coke? I made the decision that if I can't do it sober, then I'm finished.

When I was working on *Scream*, I spoke to [Black Sabbath drummer] Bill Ward, who's been sober 25 years, and I said, "Fucking hell, Bill, I'm struggling here." He said an interesting thing: "Al—low somebody to help you." I want it to be all me. It's hard for me to ask for help. And not only that: if I ask for help I have trouble accepting it.

GW You have a history of relapsing after short periods of abstinence. Has it been easier staying sober this time around?

OSBOURNE It's never easy. Halfway through making this album I turned to my producer and said, "Kevin, I'm tempted to get stoned," because you can get a license to smoke in California. They give you a card. I was toying with that one for a while. The one thing I've got to be careful of is that some days my head will go and I'll think, Hmmm... I've never tried Ecstasy. But I know it'll take me to the same place as all the other shit that I've tried. I know that if I took some cocaine now I'd be drinking in half an hour and then I'd have some more cocaine to keep me awake. It's

like a nuthouse in my head. I like being sober today.

GW Tell me about your first experience singing sober.

OSBOURNE Well, I never used to go onstage drunk, I always used to wait until after the show. Having said that, I probably had enough left in me from the night before anyway.

GW *Scream* is your second album with producer Kevin Churko. How did you two get together?

OSBOURNE I think the guy who was building the studio at my old house, where we filmed the reality show, was also helping Kevin build a studio and one thing led to another. Kevin comes from the Mutt Lange camp, so he's used to spending months in the studio. Before I just used to get together, jam with the band, and then we'd come up with ideas. Kevin would come to me with a riff and then we'd work it up from there.

GW Are any of your lyrics autobiographical?

OSBOURNE Sometimes, but I never like discussing my lyrics—they are whatever you think they are. I've written stuff in the past that has meant something completely different to what the fans thought. Quite often they've got a different take on it, like with "Suicide Solution" [from 1980's *Blizzard of Ozz*]. I remember hearing "Purple Haze" and thinking it was about Jimi Hendrix kissing a guy.

GW The new album was originally called *Soul Sucka*. Why did that change?

OSBOURNE I remember when I first heard the song I loved the chorus "soul, soul, soul sucka"—and I thought, What a great title for the album. Then my office put it out on the web page, and the fucking thing lit up with complaints because it's a hip-hop saying. I don't listen to hip-hop, so it was a simple mistake.

GW On the new album, there are a few tracks where you sing in a lower register.

OSBOURNE Yeah! Do you know why? Because I said to Kevin, "Listen I'm going to be doing some of these songs live, so make sure I can pull it off onstage." Normally he doesn't give me any air breaks. I'm used to singing off the Richter scale, which is easy to record, because you can stop and drop in the next line and then stick it all together.

GW Was there any material leftover from *Black Rain* that Zakk had worked on?

(continued on page 54)

"It's
like a
nuthouse
in my
head.
I LIKE
BEING
SOBER
TODAY."



G Whiz

OSZY OSBOURNE'S NEW GUITARIST HAS THE REQUISITE HEAVY-METAL MUSCLES, MANE AND MONIKER. BUT GUS G. ISN'T JUST A ZAKK WYLDE CLONE. **by Peter Makowski**

GUS G. RECALLS THE moment he knew he wanted to become a guitarist. "My father was playing 'Do You Feel Like We Do' on the stereo," he says. "I heard all this talk-box guitar, and I was transfixed. I thought, I want a guitar. I want to play like that. So it was Peter Frampton that turned me on to becoming a guitarist."

Gus G. laughs. The irony of the Seventies soft-rock paragon inspiring his career is not lost on him. Since being weaned on his father's AOR vinyl collection, Gus has evolved into a dynamic hard rock guitarist with a powerhouse shredding technique, one that landed him his current job as Ozzy Osbourne's new guitarist after the singer parted ways with Zakk Wylde last year. Gus can be heard playing ripping, visceral licks all over Ozzy's new album, *Scream*.

With his distinctive dyed red mane and muscular physique, Gus looks the part of a heavy metal guitarist. But he has the chops as well—not to mention the cred, having established himself

with Dream Evil, Nightrage, Arch Enemy and his own band, Firewind, before joining Ozzy. Even Wylde is convinced his replacement can deliver what's required. "Gus G. is a fucking awesome guitarist," Zakk told *Metal Hammer* magazine last month. "I'm sure he's going to write some slammin' shit."

Born Kostas Karamitroudis in Thessaloniki, Greece, Gus G. started playing at age 10 when his father, a schoolteacher and part-time musician, bought him a cheap, classical guitar and sent him to a small, local music school. Initially, his influences came through school friends swapping cassettes featuring Iron Maiden, Deep Purple, Led Zeppelin and Black Sabbath. The first solo he learned was Metallica's "Nothing Else Matters" (because "it was the easiest," he says). But gradually Gus' palette expanded to include a variety of styles that inform his playing today.

"I got into the whole shred thing and found out about Vinnie Moore, Paul Gilbert and Steve Vai," he says. "At the

same time, I had a love of classic rock, like early Scorpions."

And then there's Yngwie Malmsteen. Gus became a devotee after hearing the neoclassical virtuoso's 1986 album *Trilogy*, although he never wanted to become a clone. "Through listening to Yngwie, I found out about Paganini," he says. "But I didn't want to become a neoclassical rock guitarist. Yngwie was more of an influence from a sound and technical perspective."

At 18, having been awarded a scholarship to the Berklee College of Music in Boston, he headed off to the United States with the intention of studying music, but after just two weeks, he decided he'd had enough of the academic world. "Playing in rock bands, I've never been required to read charts," he says.

With the help of college friends Gus recorded some demos under the banner of Firewind (a name he took from an Uli Roth album), and although he declares the tracks "weren't that special," he sent them around to record



Check out an exclusive video interview and lesson with GUS G. on this month's disc!

companies. Eventually, he got a letter from Eighties shred maestro David T. Chastain, who encouraged Gus to keep sending in demos and work on his style. Chastain eventually helped him to put together Firewind and produced their 2002 debut, *Between Heaven and Hell*.

In between albums, Gus played with various other bands, including Arch Enemy. When the group played the 2005 Ozzfest, he ran into his

"I'M GOING TO PLAY
THE BEST I CAN. IF
**PEOPLE
WANT TO
THROW
SH*T**
AT ME...WHATEVER."

future employer. "That summer [*metal news web site*] Blabbermouth had announced that Ozzy was looking for a new guitarist," he says. "So I went and knocked on the dressing-room door and gave his people my Firewind CD." Zakk was back in the band a couple of days later, but when Wylde and Osbourne parted ways last summer, Gus received an email from Ozzy's office inviting him to audition.

"Initially, I was a bit stressed," he admits. "But we jammed for a couple of hours, and then Ozzy came in and we did 'I Don't Know,' 'Bark at the Moon,' 'Crazy Train' and 'Suicide Solution.'" Gus got the gig and almost immediately went into rehearsals for a show in August at the closing ceremonies of the BlizzCon gaming convention in Anaheim, California. "I didn't have any problems learning the songs, technically speaking," he says. "But all of Ozzy's guitarists have their own unique styles, and you have to pay attention to that when playing songs from each guy's era. For example, Randy Rhoads would do all these weird little fills here and there. The first two albums he plays on are just pure genius; he was very ahead of his time. Jake E. Lee is underrated, maybe because he was in the band during Ozzy's big-hair era. I think he's phenomenal—a very unorthodox player. And Zakk is a really tough player—in order to live up to that you have to have a really big sound. He's the bluesiest player of them all."

Asked to name his favorite, Gus

admits that, to him, one player stands out from the rest: "Tony Iommi. I grew up listening to him. When you first listen to it, his stuff doesn't sound that hard, but later on I found out there are lots of small, hidden details."

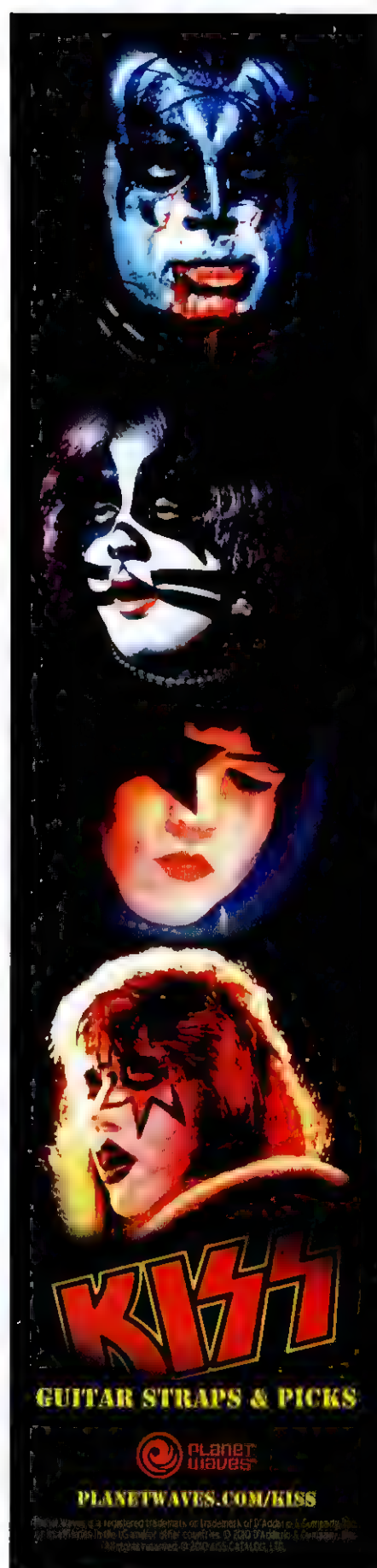
Co-producer Kevin Churko had completed most of the groundwork on *Scream*, including the basic guitar parts, by the time Gus arrived on the scene. Taking a backseat was a challenge for the guitarist, who is accustomed to writing and producing his own albums. But after recording the solos for *Scream*, Gus was pleasantly surprised when Churko and Ozzy asked him to come back and retrack all of Churko's guitar parts. "Kevin's not a guitar player, so he doesn't think like one," Gus explains. "What they needed was a real guitar player to lay down all the riffs and solos."

Gus' studio setup consisted of just his ESP signature series guitar through a couple of Blackstar heads. He got turned on to Blackstar amps during the sessions, when someone brought a 200-watt Series One 200 four-channel head to the studio. "Blackstars are made by a bunch of ex-Marshall amp builders, so there's a connect on there and a similarity in the tones," Gus explains. "It has these big-ass KT88 tubes that sound really great. The EQ is exceptionally well balanced and the distortion has great crunch. The amp fits my style and sound perfectly."

His basic approach for *Scream* was to record two rhythm guitar tracks through a Blackstar Series One 100 head and another two rhythm tracks with a Marshall JCM800. "We used a 4x12 cabinet with Electro-Voice speakers for the Marshall and Celestions for the Blackstar," Gus says. "They created two different sounds that complemented each other very nicely." The Blackstar 200 was his main amp for the solos. Onstage he uses six Blackstar 200 heads and 12 matching Series One 4x12 cabinets. "It's very loud," he says, laughing.

Having committed to touring and promoting *Scream* in 2010, Gus has had to put Firewind on hold and is now preparing to face an audience who will be comparing him to Ozzy's longest-serving and, in many quarters, most popular guitarist. It's a daunting task, but he's pragmatic about it.

"My attitude is that I'm going to play the best I can," Gus says. "There's already been a lot of negative reaction on the internet, and initially it bothered me. But then I figured I could either walk away or just do what I have to do. If people want to throw shit at me for that...whatever." **EW**



OSBOURNE No, Zakk came in at the beginning of the new one, but he was still drinking. When you're drunk and somebody else is drinking, it's okay, but when you're sober and somebody's blabbering away in your ear, it ain't. I mean, Zakk's a great player and I love him. I love his playing. But in the end, it came to the point that I had to get another guitarist. Not because I fell out with Zakk, but it was hard for me to be around someone who is actively drinking. I heard he's not drinking anymore. I don't know if that's true or not.

GW How are things between you and Zakk?

OSBOURNE I would never slag the guy off. We're good friends, and we're like family. I feel that

the whole thing was partly my fault, because Zakk was doing his own band, his own tours and helping me out when he got back. On the last tour he was with his band opening the show and my band closing the show, and that's really hard. So I'd been thinking of getting a replacement for a while, but I was procrastinating.

GW In one interview you said that your band was beginning to sound like Black Label Society.

OSBOURNE Very much so! But that's not a surprise, because Zakk is Black Label. I love his playing; he's one of the greats. But it was the drink getting the better of him. I couldn't watch him die. In one sick respect, it was good for me to see, because that's what I was like, and worse. Believe me, if I started drinking now you'd think, Fuck, this is bollocks! I've got to get out

of here. That's how I felt around Zakk toward the end.

GW So now we come to the new kid on the block. How did you find Gus G.?

OSBOURNE I started the auditions, and then I got the guys at my office to do some background checks, and through a process of elimination it got down to about five people. I always feel bad when I audition, because I think, What fucking right do I have to say, "He's no good" and "He's got the gig"? Because, put it this way: anybody playing an instrument is better than me.

GW What made you pick Gus?

OSBOURNE There was something about him that shone for me. He's a great player, and I'm looking forward to recording something from scratch with him, because most of the groundwork was done on the album by the time he arrived. There's a part of Gus that I don't know. I've never worked with him full time on the road. I've done a couple of gigs with him in Los Angeles for a charity thing. When you work and live with someone on the road you always find out some weird shit about them.

GW How are Gus and Zakk different?

OSBOURNE They're worlds apart! Zakk is established and successful in his own right. I said to Gus, "You've got big shoes to fill." I really hope the fans give him a chance and remember that Zakk was like Gus at one point—he was a new boy.

GW There always seems to be an interesting dynamic between the guitarist and the singer.

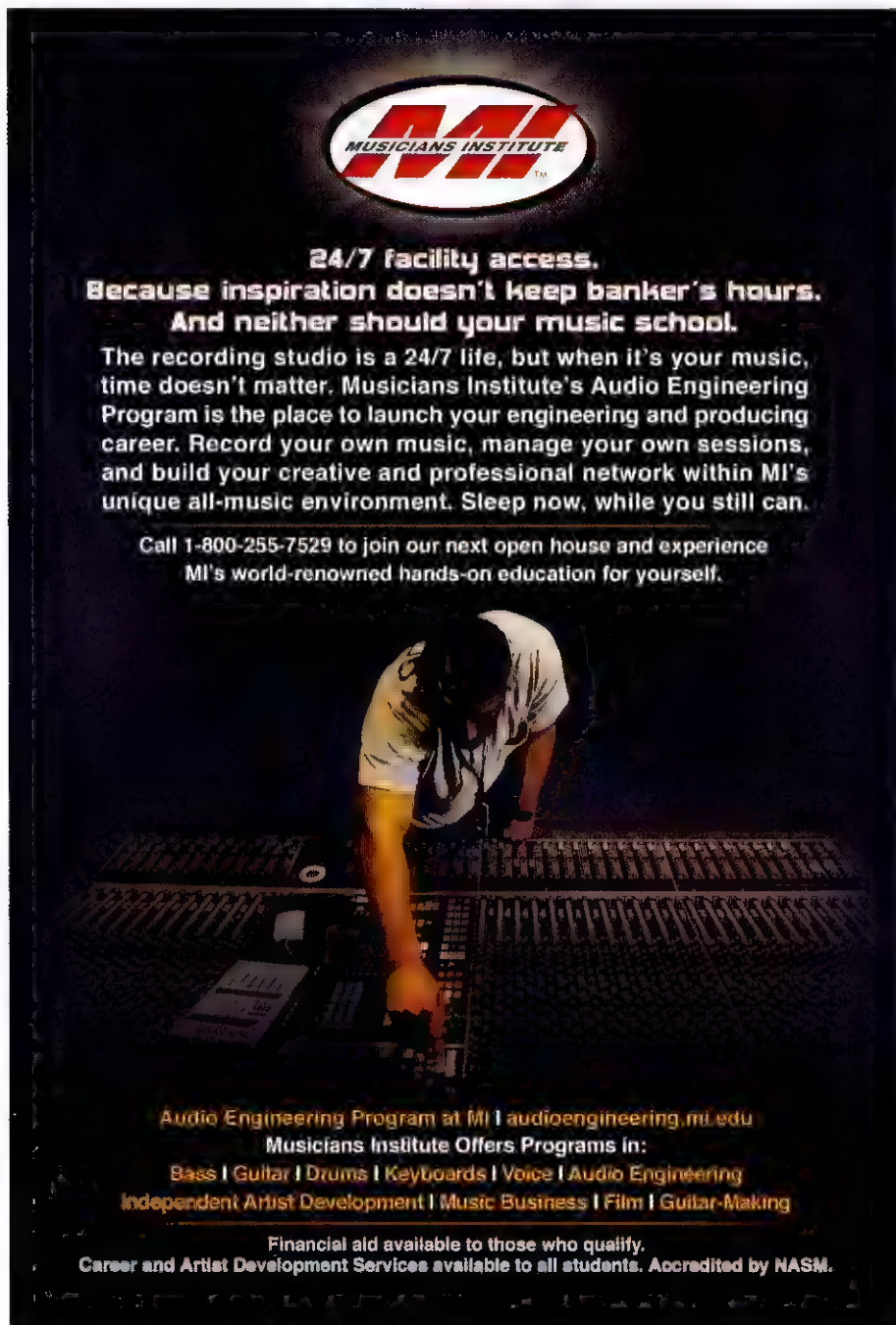
OSBOURNE I like to give everybody a fair cop. I look at the band like an orchestra: one guy's the conductor, one guy's the piano player, one's the violinist, et cetera. There's always one guy at the back and all he does is clang a bell once in a while. But that one bell is important. So I always try to make the bell ringer as important as the guitar player. It's the end result that I'm looking for. And when you get a band that locks in from constant work, you know it. In Black Sabbath's early days, we would lock in like a machine, and nobody could touch us. I remember doing a gig at the Fillmore in San Francisco. Rod Stewart was closing the show, and he wouldn't let us do a soundcheck. So we went, "Right, we'll show him." And we played our asses off and blew the fucker offstage.

GW What drives you to record, tour and promote a new album?

OSBOURNE It's what I do. When I'm at home I don't go out of the house. On my recent book-signing tour it was great to meet people, because your fans can become faceless.

GW You could have easily had a very comfortable career doing greatest-hits tours like a lot of artists from your era. Isn't it quite a risk producing new material in such an unpredictable climate?

OSBOURNE Everything you do in this game is a risk. You don't wake up every morning and write a hit. Most of my big



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hits have come at the 99th hour. I don't think anybody goes into the studio and says, "You know what? I've been very successful for 46 years—I think I'm going to go and make a bad record." And as Zakk used to say, "You can't always hit a home run."

GW You have a unique, instantly recognizable vocal style. Where did that come from?

OSBOURNE I don't know. I just sang. I don't think there's anybody else that sounds like me. I'm glad that people like it.

GW In your formative years, who were your influences?

OSBOURNE Mick Jagger. In his day he was brilliant. Robert Plant's a great singer. The Beatles were an inspiration. They always had great harmonies, great melodies. Speaking of which, my

son has been doing a documentary on me over the last three years, and the other day he said, "Dad, if you could have me interview anybody, who would it be?" And I said, "What about Paul McCartney?" And he said, "I've done him!" I thought, Fucking hell! I wonder what he said about me.

GW Is there anything new that excites you?

OSBOURNE I'm 61, and I can't really get my head around the new stuff. It's all been done before.

GW You appear on Slash's new album, on the song "Crucify the Dead."

OSBOURNE Working with Slash was easy; he's such a nice bloke, and he's helped me out on a few TV appearances where he's been an understudy for Zakk. Slash is one of those people who seems to be everywhere at once. But he's got

himself together, and I like that. He's a great guy and a family man. My wife and his wife get on fine, which I don't know if it's a good thing or bad thing—as long as they don't go shopping together.

When I work with someone like Slash who's got his shit together, it's fantastic, because there's a lot of ego involved in this business. If Slash calls me up to do something, I say, "Sure." I don't have to have a fucking itinerary.

GW Would you like to do a solo album with guest artists?

OSBOURNE No, it would never work.

[*Black Sabbath guitarist*] Tony Iommi did it. A lot of people do it, but I don't know many that have been successful.

GW How do you feel when you hear other people covering your material?

OSBOURNE I'm really honored. I've got a good body of work.

GW What is the current state of affairs with you and Black Sabbath?

OSBOURNE I speak to Bill Ward almost every day. I haven't spoken to Geezer [Butler, *Sabbath* bassist] for some time now, not for any reason. I'm doing my own thing now. I wish them all the best. I don't think Bill wants to do it. I think he's happy in his own little world, and I'm happy in mine. If it did happen, it would have to be the four of us, or I wouldn't do it.

GW Do you feel that the *Osbournes* television show damaged your musical career?

OSBOURNE Yeah, that was kind of an experiment that went crazy. I never really watched it. I look at myself and think, What a fucking moron! What happened with that is a lot of people only know me from the show; they didn't connect that I've been around for a long time before that. In fact, I was in Boston touring and this woman came up to me and said, "What are you doing in Boston?" I said, "I'm doing a show." She said, "What kind of a show?" I said a rock show, and she looked surprised and exclaimed, "Oh, you do that as well?" I thought, Fucking hell, I don't know where you live.

GW How do you feel when that happens?

OSBOURNE Highly resentful, because my primary thing is my music. I don't like doing TV, but once the ball starts rolling you've got to hold on to it to get through it. Now everybody is doing reality shows, and Hollywood reality isn't reality—it's bullshit.

GW If you met the young Ozzy today, what advice would you give him?

OSBOURNE I don't know what I'd say. My life has been up and it's been down; everybody's life's like that. I was watching an interview with Eric Clapton and he said, "You know what? When you come to the crossroads, whichever direction you decide to take, you got to live with the pros and the cons." That's true. I say to my kids, "Every action has a reaction; every positive has a negative." People say to me, If you could change anything, what it would be? If I changed anything, I wouldn't be where I am now. **GW**

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JOHN 5 ROB ZOMBIE



NICK LACH
WINDS OF PLAGUE



SHANE CLARK
8 INCHES OF BLOOD



MATT BACHAND SHADOWS FALL



DAN JACOBS & TRAVIS MIGUEL ATREYU



MUNKY KORN

THE DIRTY DOZEN

AS THEY PREPARE TO BRING THE MAYHEM FESTIVAL TO AMERICA'S UNWASHED MASSES, MARK MORTON, WILLIE ADLER, JOHN 5, MUNKY AND OTHER GUITARISTS FROM THE TOUR'S 12 ACTS COME CLEAN ABOUT THEIR GEAR, INJURIES, GUILTY PLEASURES AND MORE.



MATT OLVIRES & ROB ARNOLD
CHIMAIRA



WILLIE ADLER & MARK MORTON
LAMB OF GOD



TRAVIS LADINAKHAT & FRANK NOVINEC



ZOLTAN BATHORY & JASON HOOK
FIVE FINGER DEATH PUNCH



CHRIS DAY & SCOTTIE HENRY
NORMA JEAN



BLAKE SHAZEL
& CHRIS HOWARTH
IN THIS MOMENT

MARK MORTON & WILLIE ADLER *Lamb of God*

BEST LIVE PERFORMANCE I'VE EVER SEEN

MORTON I saw Metallica during the *...And Justice for All* era, and they were pretty spectacular. After having spent the better part of 2009 on tour with Metallica, I got to witness firsthand how consistently terrific they are live.

ADLER Mr. Bungle at the 9:30 Club in Washington, D.C. I've loved those dudes since their first album, and I have a special affinity for [singer] Mike Patton.

INJURIES SUSTAINED WHILE PERFORMING

MORTON I've thrown my back out more than a few times. I used to jump off Chris [Adler's] drum riser quite a bit during our set, but the older I've gotten, the less appealing that's become.

ADLER While opening for Metallica in Norway, I tripped over a monitor and cut my leg wide open. Their stage setup is in the round, and you had to walk out to the stage through the crowd, with the house lights turned down. So as I was walking out there and slapping kids' hands, I tripped over a monitor wedge, right in front of all these fans. Classy. I had to play the whole show with blood streaming down my leg, not knowing exactly how bad I was hurt. After the show, the medics looked at it and said, "Oh, you definitely need stitches." Great.

BAND I'M MOST LOOKING FORWARD TO SEEING ON THE TOUR

MORTON Rob Zombie And John 5, too. I think he's a spectacular player, and I haven't gotten a chance to see him play much live, so that'll be cool. Plus, [Slipknot's] Joey Jordison is playing drums for Zombie this summer and he's a badass too, so that'll be a pretty special event.

ADLER Probably Between the Buried and Me. We just got done doing a tour with them in Europe, and they were mind boggling every night.

PRIMARY GUITAR/AMP SETUP FOR THE TOUR

MORTON I use several different Jackson Dominions [Morton's signature model]. For amps, I blend a Mesa/Boogie Mark IV and a Mesa/Boogie Mark V. It's a great combination, because both the amps and guitars are designed to be extremely versatile tonally.

ADLER I'll be using my trusty Mesa/Boogie Mark IVs along with Samson wireless units, a DBX Compressor, Boss NS-2 Noise Suppressor, Boss TU-2 tuner, GHS strings and my ESP custom signature model guitars.

PIECE OF GEAR I COULDN'T LIVE WITHOUT

MORTON My Mesa/Boogie Mark IV. It's been the foundation of my tone since before Lamb of God started. I'm most known for playing metal, but on my own time I dig playing bluesy-type stuff, and the Mark IVs have a really wide spectrum of sonic possibilities.

MUSIC ON MY IPOD THAT I'M EMBARRASSED BY

MORTON I'm not embarrassed to listen to any music. Although I do love Lady Gaga and Brooks & Dunn.



ADLER Probably my Britney Spears collection. My wife's a big fan, and I had to download it into my iTunes in order to throw them on her iPod. Needless to say, I started listening to it. Every now and then, you can't beat it.

SONG THAT'S THE MOST FUN TO PLAY LIVE AND THE ONE THAT'S THE HARDEST

MORTON "Redneck" is probably the most fun to play because it seems to be one of the biggest crowd pleasers for us. I think "Grace" is the most difficult for me in our current set. Willie and I do a little guitar solo piece before that song, which I improvise, so every night it's a little different. That keeps things exciting and challenging for me.

ADLER "In Your Words" is both the most fun and the hardest. It contains just about everything that Lamb does. It's quite the workout, but it's also a blast to play.

WHAT IS THE BEST AND WORST METAL BAND NAME EVER?

MORTON I honestly think Lamb of God is a pretty kick-ass name for a metal band, if I do say so myself! Worst? I don't know...Akercocke maybe? I don't know anything about them, but every time I see that mentioned somewhere I cringe. Sounds painful.

ADLER Lawnmower Death and Lawnmower Death. Terrible name, but pretty brutal too, in a good way.



JOHN 5 *Rob Zombie*

BEST LIVE PERFORMANCE I'VE EVER SEEN

My first concert was the best, because I was so excited and didn't know what to expect. It was 1981 at the Pontiac Silverdome in Michigan: Iggy Pop, Santana and the Rolling Stones. I was 11, and it was so huge and such a big production for my first concert. I don't think anything will ever live up to that.

INJURIES SUSTAINED WHILE PERFORMING

I've never been seriously hurt, but there are always cuts, bruises and blood—just nothing enough to stop a show. My first time ever onstage, I was in sixth grade and really nervous. My band was playing a Detroit nightclub called the Hamtramck Pub—our parents had to be there since we were underage. I walked out onstage and the floor was flimsy. I stepped on it, it bent a bit, and I went flying. I fell down face-first and scraped my chin on the stage. My guitar was feeding back, and everyone laughed. No matter what goes wrong for me now, nothing will

be as bad as that first time.

PRIMARY GUITAR/AMP SETUP FOR THE TOUR

It's a pretty simple setup: 90 percent of it is my signature John5 Telecasters. The amps are Marshall JCM900s with vintage Classic 1960 Marshall cabinets. I'm taking around 11 guitars and four Marshall 900 heads, including two for backup, and I'm running all four Marshall cabinets.

PIECE OF GEAR I COULDN'T LIVE WITHOUT

Definitely my main guitar, the prototype of my John 5 signature Telecaster. I've played it on countless records, and it's always with me. It's in the room when I sleep, and if I'm on an airplane, it's in the compartment above my head. It's with me 24 hours a day except when I take a shower or I'm in the Jacuzzi.

BEST RIFF I'VE HEARD THIS YEAR

"When I Crow Up" by the Pussycat Dolls. I did a show with Slash called "Slash & Friends." We played with the singer from the Pussycat Dolls, Nicole Scherz-

"DVDs GET A WORKOUT ON OUR BUS. I LOVE **CREATURE FROM THE BLACK LAGOON**, **STEP BROTHERS**, **FAMILY GUY** AND **THE MUNSTERS**."

inger, and she wanted to do that song. It's got such a good repetitive riff, and if you play it with enough distortion and attitude, it sounds metal. We rocked out that song, and it's been stuck in my head ever since.

BAND I'M MOST LOOKING FORWARD TO SEEING ON THE TOUR

Korn, of course. I toured with them many times when I was with Marilyn Manson. I really enjoy their music, and they're great guys. I want to see them now with Ray Luzier, their new drummer. I also want to see Five Finger Death Punch—I really like their music a lot. I'm looking forward to Lamb of God, since I've loved them for a long time. Shadows Fall are also one of my favorites.

DVDs AND GAMES GETTING THE BIGGEST WORKOUT ON THE TOUR BUS

I don't think any of us play video games. DVDs get a workout on our bus. I love *Creature from the Black Lagoon*, *Step Brothers*, *Family Guy* and *The Munsters*. What I really love to watch when I'm on tour are music documentaries. It doesn't matter who it's about. They're always so interesting.

MUSIC ON MY IPOD THAT I'M EMBARRASSED BY

The Dixie Chicks, the Pussycat Dolls. Rihanna...must I go on?

SONG THAT'S THE MOST FUN TO PLAY LIVE AND THE ONE THAT'S THE HARDEST

Luckily, none of them are hard, because I practice so much. I love playing "Thunder Kiss '65" live, because I get to play all sorts of crazy styles and do whatever I want for four minutes.

WHAT IS THE BEST AND WORST METAL BAND NAME EVER?

The worst is Fairyland. The best is Black Sabbath.

MALICE IN WONDERLAND

John 5 digs deep into a world of strange sounds on his latest release, *The Art of Malice*. BY NICK BOWCOTT



JOHNS ISN'T YOUR run-of-the-mill modern-day guitar hero. His range of techniques and playing styles is broad, making him impossible to pigeonhole. Maybe that's why he's been able to work his magic for a diverse roster of artists that includes the likes of Marilyn Manson, David Lee Roth, Rob Halford, Salt-n-Pepa, k.d. lang, the Scorpions, the Go-Go's, Wilson Phillips, Meatloaf, Rick Springfield and Rob Zombie, with whom he is currently performing on the Mayhem tour.

John has taken his diversity to a whole new level on his latest album, *The Art of Malice*, on which he presents a head-spinning collection of tunes that run the gamut of genres. As he prepared to hit the road for Mayhem, John took a moment to speak with us about the new disc and the gear he used on it.

GUITAR WORLD You've just put out your fifth solo, *The Art of Malice*. It's stylistically diverse, even by your standards.

JOHN 5 I wanted to switch it up a little bit and make this one different, so there are all sorts of different things going on: David Gilmour-style slide, Jimmy Page-type acoustic work, a cover of Ace Frehley's "Fractured Mirror," Spanish-flavored stuff and, of course, tons of crazy, ridiculous rock and country shredding. Every track is different. It's kinda like having your iPod on shuffle—you never know what you're going to get.

I'm very proud of it.

GW Are your solo CDs an outlet for your shredder side? You can't really do that sort of thing when you're playing for Rob Zombie.

JOHN 5 They are, absolutely. I love playing with Rob, but when I play with him, I play what's right for the song. I want to make sure there's not some crazy sliding arpeggio or wild chicken-pickin' run that doesn't need to be there. And if a song doesn't call for a solo, no problem—I get to do whatever I want on my instrumental records.

GW Are you planning on doing any touring in support of *The Art of Malice*?

JOHN 5 I'm definitely going to do some clinics. I like them because they're free to get into and a lot of my fans are young and can't afford to pay admission. In addition to getting in free, they get to watch me play and ask questions. They couldn't get into a nightclub, and if they could they wouldn't be able to talk with me. And they'd probably end up next to some guy who'd spill beer on them! [laughs]

GW Last year you played the Slash & Friends show in Norway, which included Fergie and Ozzy. How was that experience?

JOHN 5 That was one of those moments I'll probably never forget. Slash and "Welcome to the Jungle" were the reason I moved to L.A. In the first place. That's why I did an instrumental version of it on [2007's] *The Devil Knows My Name*, because it's such an important song in my life. Being onstage with people like Slash, Fergie and Ozzy was both awesome and weird at the same time. Plus, since my first concert was the Rolling Stones, performing at the show with Ronnie Wood was just incredible.

The Art of Malice: An Axology

GUITARS 'For the electric stuff it's mostly my John 5 Telecasters, some old Teles, my November 1950 Broadcaster on a little bit of the track "Steel Guitar Rag" and a '69 Thinline Tele on "W... also used a 1981 D-45 Martin for the acoustic guitar parts.'

AMPS "My Marshall JCM900 4100s. I also used a little 1955 Fender Champ I have that has a great clean sound."

EFFECTS "Not a lot. Mainly some distortion [Boss SD-1], a little chorus [Boss CE-5] here and there, and my little white Boss NS-2 Noise Suppressor. That's it."



BEST LIVE PERFORMANCE I'VE EVER SEEN

Metallica on the ...*And Justice for All* tour in 1988 is definitely up there.

INJURIES SUSTAINED WHILE PERFORMING

There's been nothing too catastrophic. In 2000 at the Trocadero in Philadelphia, one of King Diamond's candelabras fell off the P.A. and onto my head during our intro. I had to play the set. That was one bloody 40 minutes.

PRIMARY GUITAR/AMP SETUP FOR THE TOUR

Ibanez MBM1 Matt Bachand signature guitar, Engl Fireball 100 and Engl Powerball heads and Rocktron Hush Pro noise reduction system.

PIECE OF GEAR I COULDN'T LIVE WITHOUT

The beer opener screwed to the side of my rack. You gotta stay lubricated.

BEST RIFF I'VE HEARD THIS YEAR

Pretty much anything on Priestess' *Prior to the Fire*.

MUSIC ON MY IPOD THAT I'M EMBARRASSED BY

I'm not embarrassed by anything I listen to. Yes, I like Yanni. If anyone has a problem with that, go put on some eyeliner and fuck yourself.

SONG THAT'S THE MOST FUN TO PLAY LIVE AND THE ONE THAT'S THE HARDEST

I'm having fun lately with "King of Nothing." It lends itself better to a live situation than a recording. [Ozzy Osbourne's] "Bark at the Moon" is a blast too, but it's been tricky, because I never really learned the guitar parts all that well.

JASON HOOK & ZOLTAN BATHORY *Five Finger Death Punch*

BEST LIVE PERFORMANCE I'VE EVER SEEN

HOOK Kiss' *Psycho Circus* show at Dodger Stadium in Los Angeles. For part of the show they had giant screens set up that had 3-D footage of the band doing things like sticking their guitar headstocks into the camera. I had full Ace Frehley makeup on my face while wearing 3-D glasses. I must have looked ridiculous, but I didn't care.

BATHORY Pantera in Munich, Germany, on the *Vulgar Display* cycle. They were opening for Megadeth. There was nothing left but a bomb crater. It was absolute insanity. It was life altering. Afterward, I went back to the drawing board and started re-evaluating the meaning of "live performance."

INJURIES SUSTAINED WHILE PERFORMING

HOOK I used to do flying leaps onstage when I was younger. I would jump off any surface and slam down on the deck. In 2005, I noticed that my feet were burning when I was onstage. Turns out all that jumping caused one of my lower discs to split. Now if I have any weight on my shoulders, like a 10-pound guitar, the disc bulges under the pressure and touches the nerves that run to my feet.

Had I known that you can fuck up your discs so easily, I would have avoided jumping so high. The other thing I want to mention is that I used to wear nothing but Converse, which are the worst thing you can do for your knees and back. They offer no support or shock absorption.

BATHORY We were performing on Mayhem 2008, and it started to rain. My dreadlocks weigh 30 pounds wet, and a wind gust grabbed them while I was head-banging and cranked my neck to the right. I heard it crack. Afterward, I was walking around as if I was wearing a body cast, and my neck was making funny grinding noises for over a year after that.

PRIMARY GUITAR/AMP SETUP FOR THE TOUR

HOOK I use Gibson Explorers. They sound chunky, like a Les Paul. There's a lot of wood on the Explorer, and it's thick. Plus, the guitar looks fuckin' rad. My amps are Marshall—there is no other.

BATHORY My B.C. Rich Zoltan Bathory signatures. I have three models made of different woods. I use Diamond Nitrox amps and cabs, TC Electronic G-System effects and control board, Dunlop strings, Dunlop MXR Smart Cates and a Furman voltage regulator.

PIECE OF GEAR I COULDN'T LIVE WITHOUT

HOOK My Voodoo Amps—modified Marshall JMP-1 preamp. It sounds so rich and punchy. They also modified both my Marshall 9200 power amps and two of my 1959 Marshall Plexi reissue heads.

BATHORY My Dunlop H10 Speedpicks. They have a twisted tip, and I just have to have them because the string noise most other picks create annoys the shit out of me.

BAND I'M MOST LOOKING FORWARD TO SEEING ON THE TOUR



HOOK We've toured with Korn and Lamb of God, and both bands are lethal live. The only mainstage band I have not seen is Rob Zombie, so I'm looking forward to checking him out.

BATHORY I love big production stuff, so I want to see what Rob Zombie is going to do.

VIDEOS AND GAMES GETTING THE BIGGEST WORKOUT ON THE TOUR BUS

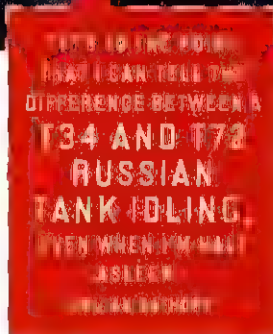
HOOK I don't waste my time on video games. I have two computers set up on the bus and spend all my spare time working. I have to be productive. I'm a workaholic, and killing fictitious monsters seems like a huge waste of time to me.

BATHORY The Military Channel is on 24/7, and we watch military documentaries on DVD. It's to the point that I can tell the difference between a T34 and T72 Russian tank idling, even when I'm half asleep.

MUSIC ON MY IPOD THAT I'M EMBARRASSED BY

HOOK Backstreet Boys and some 'N Sync, but I can't say that I'm really embarrassed by anything. I study hit songs. If you want to survive in this business, you'd better study success. Those groups have some of the best songwriters in the world helping them out, and they have massive hits. While I wouldn't want to play the songs, I understand they have value.

BATHORY I don't think any music could be embarrassing. It's just music. I have a lot of Ennio Morricone film scores, a bunch of Sarah Brightman songs, some Kitano...chill-out stuff that doesn't rip your face off.



SONG THAT'S THE MOST FUN TO PLAY LIVE AND THE ONE THAT'S THE HARDEST

HOOK I would have to say "Way of the Fist." I'm picking 16th notes at 190bpm, and it makes my forearm start to burn a little.

BATHORY I like to play "No One Gets Left Behind," because the military guys usually start saluting while we play that, and

then they go berserk in the breakdown screaming, "Ooooraaahhh!" Also, that's where we fire up the lasers and have these huge rockets coming up from behind the speakers, so it's a special moment in the set. The most difficult to play is "Dying Breed." During that song, we sometimes have 200 to 300 kids crowd surfing and flying over the barricades, and it's hard not to get distracted by it.

WHAT IS THE BEST AND WORST METAL BAND NAME EVER?

HOOK The best name ever has to be Metallica. The worst is Horse the Band.

BATHORY The worst has got to be Five Finger Death Punch. Close second is iwrestledabearonce. The best? There are a lot of cool names, like Shotgun Messiah or God Forbid.

**"THIRTEEN
STITCHES LATER,
I REALIZED THAT ROCK AND ROLL
IS A REALLY DANGEROUS GAME"**

DAN JACOBS

didn't hold my guitar down, and it flew up and nailed me in the chin. I didn't think much of it until blood started dripping everywhere for the rest of the set. I wasn't old enough to drive, so I

had to call my parents to pick me up from the party. They took one look at me and drove directly to the hospital. Thirteen stitches later, I realized that rock and roll is a really dangerous game.

PRIMARY GUITAR/AMP SET UP FOR THE TOUR

MIGUEL My custom and signature ESP guitars, Marshall Vintage Modern and Marshall JCM800 dual-channel (back up) amps, my Marshall JCM800 cab, and just enough effects pedals and stomp boxes to make my guitar tech's life a little harder.

JACOBS My 1999 Marshall JCM900 and 1960BX cab, 1986 Marshall JCM800 and matching cab. Guitars are my ESP DJ-600 EX, ESP DJ-600V and my ESP EX-351.

PIECE OF GEAR I COULDN'T LIVE WITHOUT

MIGUEL Any of my custom and signature ESP guitars. They're my livelihood...that and Bacardi Superior Rum.

JACOBS My guitar tuner.

**MUSIC ON MY IPOD THAT I'M
EMBARRASSED BY**

MIGUEL TV show themes from the Seventies and Eighties. I work out to them a lot. When I hear [the Diff'rent Strokes theme song]

"Now the world don't move to the beat of just one drum, what might be right for you, may not be right for some," I get pumped.

JACOBS John Mayer.

**DVDS AND GAMES GETTING THE BIGGEST WORK-
OUT ON THE TOUR BUS**

MIGUEL A fine piece of American cinema called *Black Dynamite* will be getting plenty of playtime on the bus.

JACOBS *Tiger Woods 2010* for Nintendo Wii.

**SONG THAT'S MOST FUN TO PLAY AND THE ONE
THAT'S THE HARDEST**

MIGUEL We just recently started to play a very old song called "Someone's Standing on My Chest" again. Super fun. Reminds me of the old days. Any song where I have to start off with the click track is a pain in the ass because our drummer tends to start the click way before I'm ready.

JACOBS Most fun would probably be "Lip Gloss & Black" because it always gets the crowd moving. Hardest would probably be the end of "When Two Are One." It's a beast of a run.

**WHAT IS THE BEST AND WORST METAL BAND
NAME EVER?**

MIGUEL The best is Grim Reaper. The worst is Fudge Tunnel.



TRAVIS MIGUEL & DAN JACOBS *Atreyu*

BEST LIVE PERFORMANCE I'VE EVER SEEN

MIGUEL Seeing Nine Inch Nails on the "Lights in the Sky" tour in 2008 was amazing. I had never seen a live rock show with production like that, and I pray to God I'll see something like that again.

JACOBS Ozzfest 2004 at the Tweeter Center in Camden, New Jersey. The first day of the tour was a rehearsal/soundcheck day, and every band had to do a soundcheck. When it came time for Judas Priest to do theirs, it was only me and a handful of other people sitting front and center in a wide open empty venue. It was like my own private Judas Priest show. Amazing!

INJURIES SUSTAINED WHILE PERFORMING

MIGUEL I received the famous Vans waffle imprint on my face from a shoe thrown outta nowhere. Thanks dude, but I've already got a pair on. I still find it funny that someone had to go the rest of the night with only one shoe.

JACOBS When I was 15, I was in a band with Alex [Varkatzas, vocals] and Brandon [Saller, drums] called Retribution. We were playing a house party—it was packed and getting pretty rowdy. I thought it would be a great idea to jump in the air at the start of one of our songs. Being that this was my first-ever attempt at jumping with a guitar in my hands, I



NICK EASH *Winds of Plague*

BEST LIVE PERFORMANCE I'VE EVER SEEN

Behemoth at the New England Metal and Hardcore Festival in 2008. I was mesmerized from the first song to the last. It sounded like a huge army was screaming at me. They had excellent stage presence, and their light show helped complement the mood and theme.

INJURIES SUSTAINED WHILE PERFORMING

I personally haven't had any injuries, but back in 2003 when we played one of our first shows, I hit our original guitarist Josh in the head with one of my tuning pegs. It put a huge gash in his head and blood was running down his face. I felt terrible, but he tied a bandana around his head and we finished the set.

PRIMARY GUITAR/AMP SETUP FOR THE TOUR

I'll be using my Mesa/Boogie Mark IV head and full-stack oversized Rectifier cabs. For guitars, I'm playing my Fender Telecasters and Washburn Idol Series guitars.

PIECE OF GEAR I COULDN'T LIVE WITHOUT

The Mesa/Boogie Mark IV. I've eliminated almost all my pedals, because they just make the head sound bad. The Mark IV sounds like it already has a Tube Screamer running through it. The pure amp tone of this head sounds better to me than any other head.

BEST RIFF I'VE HEARD THIS YEAR

Every riff in Periphery's set is the best riff I've heard this year. That band can put three guitarists to good use.

BAND I'M MOST LOOKING FORWARD TO SEEING ON THE TOUR

Probably Hatebreed. We got to tour with them last summer, and they put on an amazing set. And they're going down in Wiffle Ball.

DVDS AND GAMES GETTING THE BIGGEST WORKOUT ON THE TOUR BUS *Call of Duty: Modern Warfare 2* gets abused on the bus. We bring a small amount of DVDs, because the bus usually has satellite. The DVDs that always end up on rotation are *Mean Girls* and *Just Friends*.

MUSIC ON MY IPOD THAT I'M EMBARRASSED BY

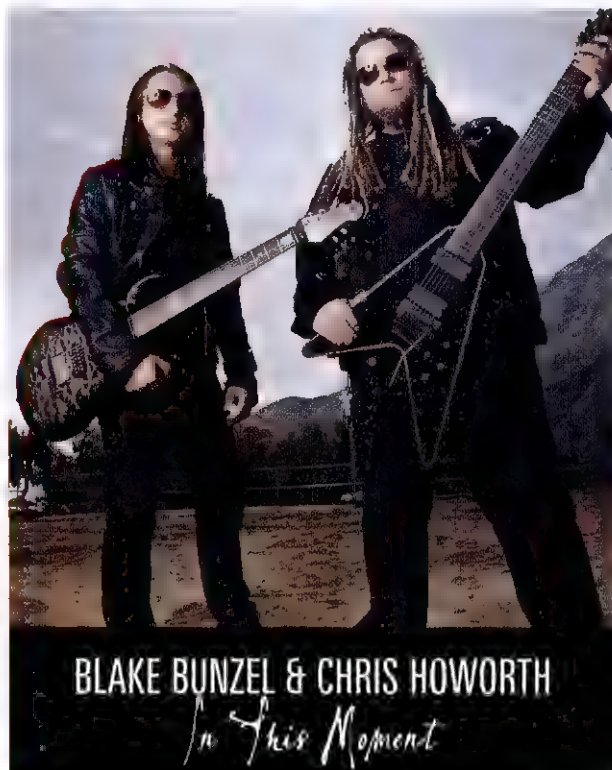
Bjork, A Day to Remember and the Postal Service. Listening to metal every day on tour makes it the last thing you want to hear during your leisure time.

SONG THAT'S THE MOST FUN TO PLAY LIVE AND THE ONE THAT'S THE HARDEST

"Reloaded" is the most fun to play—it's easy and gets the most crowd participation. The hardest song live would be "Our Requiem," because we don't practice it much and I tend to botch a few notes on my solos.

WHAT IS THE BEST AND WORST METAL BAND NAME EVER?

The best would be Meshuggah. The worst would be Dirge Within



BLAKE BUNZEL & CHRIS HOWORTH
In This Moment

BEST LIVE PERFORMANCE I'VE EVER SEEN

BUNZEL Rapa Poach

HOWORTH Kiss back in the Eighties on the *Asylum* tour. It was my first concert and I was so young that my parents had to take me. It was one of the best shows I've ever seen.

INJURIES SUSTAINED WHILE PERFORMING

BUNZEL Probably shin splints from bouncing all over. It totally blows when your shoes have no soles.

HOWORTH Whiplash. My band makes fun of me because I can barely move my head some days. My neck is jacked from eight years of head-banging every single night. Metallica's "Whiplash" is my anthem.

PRIMARY GUITAR/AMP SETUP FOR THE TOUR

BUNZEL I use an EVH 5150 III head and cab with a Mesa/Boogie Roadster head with 4x12 cab. For guitars, I'm using Ernie Ball Music Man John Petrucci model seven-strings and Music Man Axis Super Sports for six-strings.

HOWORTH Schecter Hellraiser seven-string guitars into a Krank Rev+ half stack.

BEST RIFF I'VE HEARD THIS YEAR

BUNZEL Ozzy Osbourne's "Let Me Hear You Scream."

HOWORTH Alice in Chains' "Check My Brain." When I first heard that opening riff, I said, "Holy shit, that is badass!"

BAND I'M MOST LOOKING FORWARD TO SEEING ON THE TOUR

BUNZEL Atreyu.

HOWORTH Lamb of God.

DVDS AND GAMES GETTING THE BIGGEST WORKOUT ON THE TOUR

BUNZEL For DVDs, *In Diana Jones and the Temple of Poan*. For games, *The Dark Knight*.

HOWORTH *Call of Duty: Modern Warfare 2* and *Rocky*.

MUSIC ON MY IPOD THAT I'M EMBARRASSED BY

BUNZEL Nick Lachey.

HOWORTH Britny Fox and Faster Pussycat, both of which are horrible Eighties hair bands.

SONG THAT'S THE MOST FUN TO PLAY LIVE AND THE ONE THAT'S THE HARDEST

BUNZEL The most fun is "The Great Divide." The hardest is "Nextlife."

HOWORTH Most fun is "Daddy's Falling Angel." The hardest is "The Great Divide."

WHAT IS THE BEST AND WORST METAL BAND NAME EVER?

BUNZEL The best is Spock's Beard. The worst is Steel Dragon.

HOWORTH The best is Metallica, and the worst is Anal Cunt.

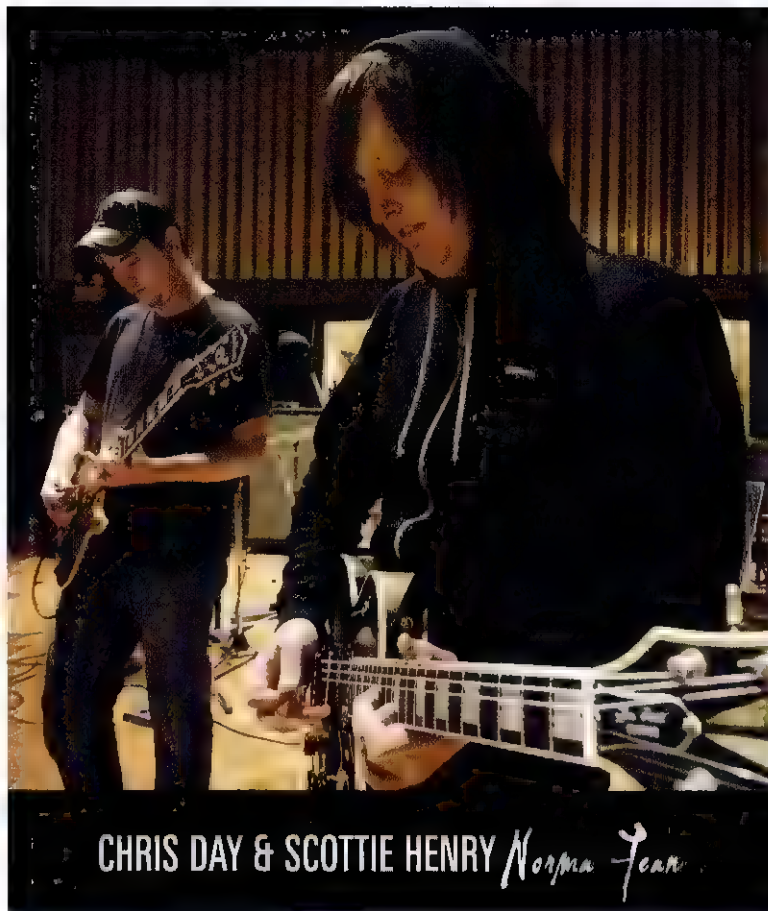
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CHRIS DAY & SCOTTIE HENRY *Norma Jean*

BEST LIVE PERFORMANCE I'VE EVER SEEN

HENRY Tool on Saturday, December 7, 1996 at the International Ballroom in Atlanta. And Helmet in Los Angeles in 2008 playing *Meantime* in its entirety.

DAY Soundgarden at Underground in Atlanta on the *Down on the Upside* tour. The only thing I didn't like was that they did an acoustic version of "Black Hole Sun." I got kinda bummed. Also, I once saw Helmet play *Meantime* in its entirety.

INJURIES SUSTAINED WHILE PERFORMING

HENRY I knocked out my front tooth jumping into the drums at a show in Los Angeles. I knocked myself out another time. In Australia, I hit myself in the head with my own guitar—10 stitches over my left eye. And, of course, I destroy fingers every night.

DAY I headbanged into a mic stand that was miking the kick drum. I slammed into the top of it. Now I have a scar on my cheek. I think it knocked me out for a second.

PRIMARY GUITAR/AMP SETUP FOR THE TOUR

HENRY I'm using a First Act custom Delgada and a 1982 Les Paul Custom Silverburst through an Orange Thunderverb 200 with Emperor 6x12 and Randall 4x12 cabs.

DAY My primary setup is a Peavey 5150 II head through two Randall 4x12 cabinets. I use Washburn Idol Series guitars.

PIECE OF GEAR I COULDN'T LIVE WITHOUT

HENRY Definitely my 1982 Les Paul Custom Silverburst.

DAY Our guitar boat. It's the guitar rack that

we keep our guitars in during the show so we don't have to get them out of the cases if we need a backup or something. It's very convenient.

BEST RIFF I'VE HEARD THIS YEAR

HENRY Definitely "Firmament" from the Ocean's *Heliocentric* album.

DAY Any Meshuggah riff.

BAND I'M MOST LOOKING FORWARD TO SEEING ON THE TOUR

HENRY Rob Zombie.

DAY Lamb of God.

DVDs AND GAMES GETTING THE BIGGEST WORKOUT ON THE TOUR BUS

HENRY All seasons of *The Office*, plus *The Hangover* and *MLB 2K10*.

DAY I'm sure we're gonna play a lot of *MLB 2K10* and watch Zach Galifianakis' *Live at the Purple Onion* DVD a bunch.

MUSIC ON MY IPOD THAT I'M EMBARRASSED BY

HENRY Neil Diamond, even though he's America's greatest songwriter.

DAY Kelly Clarkson.

SONG THAT'S THE MOST FUN TO PLAY LIVE AND THE ONE THAT'S THE HARDEST

HENRY "Vipers, Snakes, and Actors" for both.

DAY The most fun is "Vipers, Snakes, and Actors," and the hardest one to play is "Murderotica."

WHAT IS THE BEST AND WORST METAL BAND NAME EVER?

DAY Best metal band name is Behemoth. The worst is Ill Niño.

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John petrucci

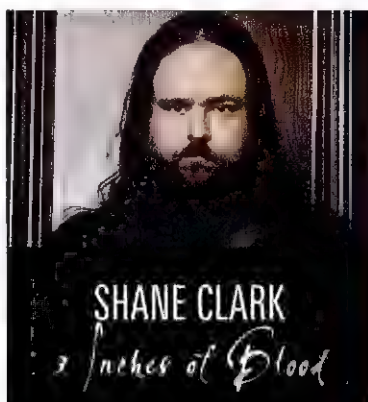
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SHANE CLARK

3 Inches of Blood

BEST LIVE PERFORMANCE I'VE EVER SEEN

Sepultura in 1994 on the *Chaos A.D.* tour. They played all their songs better and tighter than on their records and wiped the floor with the other bands they played with that night. I've always used that concert as an inspiration to play my best at all times.

INJURIES SUSTAINED WHILE PERFORMING

The most serious injury I've sustained was to my ego. I had just joined 3 Inches of Blood and hit the road without knowing the songs forward and backward, and I crashed on a song and didn't come back in too well. When we finished the song, the band and the crowd were staring at me silently. Finally, from the back of the room someone said "You suck." It was perfect.

PRIMARY GUITAR/AMP SETUP FOR THE TOUR

For amps, I use a 1973 Marshall JMP and a Mesa/Boogie Mark III. My main guitars are a 1961 reissue Gibson SG and a Gibson SG Standard, which are both equipped with EMG 81X and 85X pickups. For pedals I use the Dunlop Dimebag wah, MXR GT-OD and Smart Gate. My strings and picks are Dunlop.

PIECE OF GEAR I COULDN'T LIVE WITHOUT

My 1973 Marshall JMP Super Lead. It's been modded with a master volume and another gain stage, and nothing comes as close to the tone I hear in my brain.

BEST RIFF I'VE HEARD THIS YEAR

It's from "No One Loves Me & Neither Do I" by Them Crooked Vultures. At around 2:13 there's a huge riff, and it's really just a stepping stone to a really huge riff that comes in after it.

BAND I'M MOST LOOKING FORWARD TO SEEING ON THE TOUR

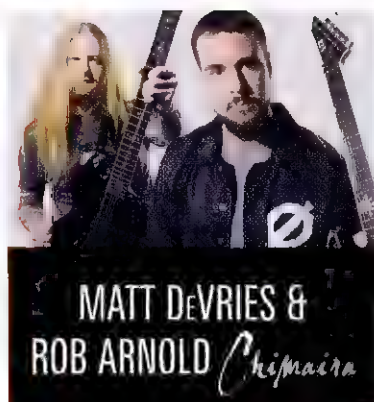
Lamb of God. I've always been a fan of their tunes and their live show. We've toured with them in the past, so I'm looking forward to some more barbecuing and hoisting a few with those guys.

DVDS AND GAMES GETTING THE BIGGEST WORKOUT ON THE TOUR BUS

Beerfest is a favorite of the band's. I also like horror movies, so I'll watch a lot of classics on my own: the original *Texas Chainsaw Massacre*, *Pumpkinhead*, *Near Dark* and pretty much anything with zombies.

MUSIC ON MY IPOD THAT I'M EMBARRASSED BY

Maybe Gene Simmons' last solo album *Asshole*.



MATT DEVRIES &
ROB ARNOLD
Chipmaira

BEST LIVE PERFORMANCE I'VE EVER SEEN

ARNOLD Megadeth on the *Youthanasia* tour in 1995. I was 15, and my buddy and I soaked in every aspect of the entire experience, just like young, unjaded concertgoers should.

DEVRIES The Clash of the Titans tour in 1991: Slayer, Anthrax, Megadeth and Alice in Chains at the Richfield Coliseum in Cleveland, Ohio.

INJURIES SUSTAINED WHILE PERFORMING

ARNOLD Valentines Music Hall in Albany, New York, summer of 2000. I went up for a jump-kick to drop into an ultra heavy part, and boom—my left knee went. I was totally stunned and delirious. I decided I was too proud to leave the stage, so I finished off our set standing on one leg. Afterward, I was taken to the emergency room, only to wait for hours on end and never ended up seeing a doctor. Booze eased my suffering for the next couple days, but my knee has never felt right.

DEVRIES The headstock of my guitar was ripped off by a side fill [monitor] while swinging it on tour with Slayer in 2001. Wasn't an injury to me, but it still hurt.

PRIMARY GUITAR/AMP SETUP FOR THE TOUR

ARNOLD ESP RA-600 guitars, Peavey 6505+ amplifiers, Mesa/Boogie 4x12 cabs, DigiTech GSP1101 effects processor, ISP Decimator noise reduction pedal, Brace Audio DWG-1000 wireless system, Peavey Pro Comm wireless system, Korg DTR-2000 digital tuner, guitar-cable.com cables, In Tune custom guitar picks and Dean Markley Blue Steel .011-.056 strings.

DEVRIES ESP signature MFA guitar, Peavey 6505+ amp, Mesa/Boogie cab.

PIECE OF GEAR I COULDN'T LIVE WITHOUT

ARNOLD My ISP Decimator pedal. When I decided to get absolutely serious about completely eliminating noise from my rig, I found that these pedals were the only way to go.

DEVRIES My ESP guitar.

BEST RIFF I'VE HEARD THIS YEAR

ARNOLD I can't actually remember the name of the song, but it was on [Dååth guitarists] Emil Wörster and Eyal Levi's new project, *Avalanche of Worms*, and boy, is it sick.

DEVRIES Anything off of Alice in Chains' *Black Gives Way to Blue*.



MUNKY *Keen*

BEST LIVE PERFORMANCE I'VE EVER SEEN Rage Against the Machine at the Reading Festival in 2008

INJURIES SUSTAINED WHILE PERFORMING I broke my back.

PRIMARY GUITAR/AMP SETUP FOR THE TOUR Ibanez Custom Apex, Mesa/Boogie Triple Rectifier and four Marshall cabinets.

PIECE OF GEAR I COULDN'T LIVE WITHOUT My circa-1982 Ibanez chorus pedal.

BEST RIFF I'VE HEARD THIS YEAR Slipknot's "All Hope Is Gone"

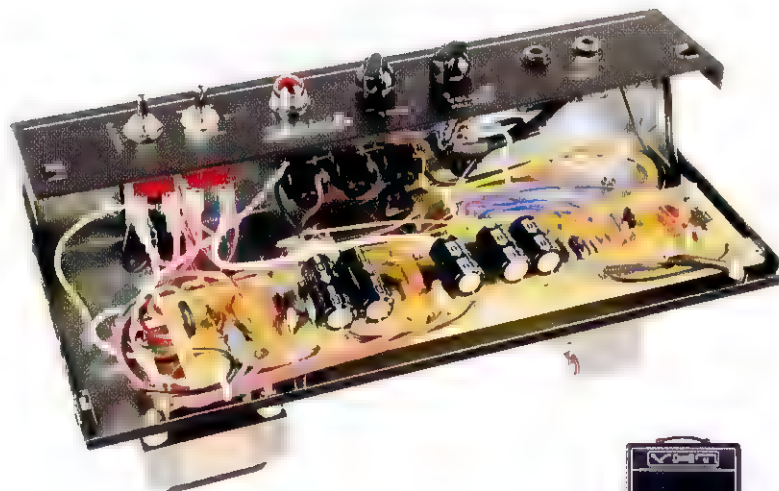
BAND I'M MOST LOOKING FORWARD TO SEEING ON THE TOUR Lamb of God.

DVDS AND GAMES GETTING THE BIGGEST WORKOUT ON THE TOUR BUS No games, but I'm watching *American Movie*, *No Country for Old Men*, *Blue Velvet*, *Gummo* and *There Will Be Blood*.

MUSIC ON MY IPOD THAT I'M EMBARRASSED BY Queen Latifah.



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WAYNE LOZINAK & FRANK NOVINEC

Hatebreed



BEST LIVE PERFORMANCE I'VE EVER SEEN **LOZINAK** Metallica in 1989 at the Hartford Civic Center.

NOVINEC The Rolling Stones or Kiss.

INJURIES SUSTAINED WHILE PERFORMING **LOZINAK** Back in 1995 [*Hatebreed* bassist Chris] Beattie sliced open my nose with the headstock of his bass.

NOVINEC I got a broken ankle while playing for Ringworm [*Novinec is a former member of the hardcore punk band*]

PRIMARY GUITAR/AMP SETUP FOR THE TOUR

LOZINAK Jackson Soloist, Marshal, TSL100 JCM2000 heads and Marshall 1960B cabinets.

NOVINEC Gibson Explorer 1976 Relissue, 1974 Gibson SG two Marshall TSL100 JCM2000s four Marshall 1960 cabs and cases of Budweiser, in cans, of course.

PIECE OF GEAR I COULDN'T LIVE WITHOUT **LOZINAK** My Jackson Soloist.

NOVINEC My Boss NS-2 Noise Suppressor

BEST RIFF I'VE HEARD THIS YEAR **LOZINAK** "Battles and Brotherhood" by 3 Inches of Blood

BAND I'M MOST LOOKING FORWARD TO SEEING ON THE TOUR

LOZINAK 3 Inches of Blood

NOVINEC Are Blue Öyster Cult on it?

MUSIC ON MY IPOD THAT I'M EMBARRASSED BY

LOZINAK Beyoncé and Rihanna

NOVINEC Nothing. It's all rock and roll at the end of the day.

SONG THAT'S THE MOST FUN TO PLAY LIVE AND THE ONE THAT'S THE HARDEST

LOZINAK Most fun is "Destroy Everything" Hardest is either "A Call for Blood" or "Everyone Bleeds Now."

NOVINEC "To the Threshold" is fun. "Everyone Bleeds Now" still doesn't make any sense to me.

WHAT IS THE BEST AND WORST METAL BAND NAME EVER?

LOZINAK Best is Mercyful Fate. Worst is Limp Bizkit

NOVINEC Best is Motorhead. Worst is anything with five or more words in it. **GW**



▶ DIAMOND IN THE ROUGH ◀

AFTER SURVIVING THE LOSS OF A MEMBER AND SCRAPPING AN ALBUM'S WORTH OF RECORDINGS, DEFTONES RETURN TO FORM WITH THE ALT-METAL MASTERPIECE **DIAMOND EYES**.

BY JON WIEDERHORN

PHOTOS JIMMY HUBBARD

TTTTTTT

HERE WAS A TIME WHEN DEFTONES guitarist Stephen Carpenter enjoyed the drama and unpredictability of rock and roll. He reveled in the late nights, indulged in the excesses and relished the adulation. These days, he craves a more chilled-out lifestyle. When he's home, he likes to hit the golf course at least twice a week. He plays video poker every day, and he loves to twist up a joint and kick back with his new ESP eight-string guitar, or click on Pandora.com, where he finds inspiration in the music of groups like Battles and 65 Days of Static.

"Some people might consider me boring or something," he says from a conference room at his record label in New York. "That's

okay. I've never cared what other people think."

Carpenter's desire for routine stems in part from the chaos and uncertainty that have marked Deftones' recent history. In November 2008, cofounding bassist Chi Cheng suffered a near-fatal car accident that left him incapacitated. In the aftermath of that disaster, the band members stopped meeting, and the group almost broke up. When they finally did reconvene, they refocused their priorities and realigned their creative approach, continuing on, in the hope that Cheng would eventually pull through and rejoin them.

Though they had nearly completed a new album before Cheng's accident, they set it aside and started again, banging out an entirely new

Chino Moreno (here and inset)
at the Bamboozle Left Festival, in
Irvine, California, on April 5, 2009

Crossword Puzzle:

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"Basically, I've come to realize that this very moment in time is always the only moment you have, and you can either make it as great as you can or just let it be what it's gonna be," Carpenter says. "We all decided to make the best of these moments and make another great album, because life is so fragile. It could be gone in a blink and you wouldn't even know it."

Carpenter learned about the tragedy the next day from a member of Deftones' management team. "They told me Chi had been in a car accident the night before and was in a coma," the guitarist recalls. "I was like, 'What?! No, there must be some mistake.'"

For four months after the accident, Deftones were on the verge of collapse. They visited Cheng in the hospital but spent most of their time apart from each other, trying to escape what had happened. Finally, the bandmates decided to meet in their rehearsal space in Sacramento to decide if they wanted to stay together. "We really thought about breaking up the band," Moreno says. "We thought, 'Maybe this is too hard now and this thing has run its course.'"

Carpenter says, "I actually never considered breaking up, but I told everybody that I was perfectly comfortable with starting a whole new band—coming up with a new name and starting again from scratch."

In the end, Deftones kept their name, but they shelved *Eros* indefinitely; it reminded them too much of Cheng. Next, they brought in Vega, the former bassist with Quicksand, who had filled in for Cheng back in 1999, after Cheng broke his foot and was unable to tour. With Vega in tow, the group played some shows that left them feeling revitalized, and in June 2009, they returned to their practice space with producer Nick Raskulinecz (Coheed and Cambria, Rush, Foo Fighters) to write a new album.

"Nick actually approached us while we were still working on *Eros*," Moreno says. "I met him for lunch and he explained to me exactly what he liked about our band and totally sold me on his passion."

Although Deftones were uneasy about returning to work, everything fell into place as soon as they plugged in their instruments and began jamming. Before long, they were coming up with new ideas at a fast pace. "It was definitely therapeutic for us to be writing again," Moreno says. "And there was a level of confidence there and urgency

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STEPHEN
CARPENTER

that was maybe missing before. We knew we could do it, and we pulled it off."

"In a lot of ways, we didn't have a choice but to get together and be productive," Carpenter says. "Moving forward with this was our way of not sitting around being bummed out. We sat around for months, and it was tough. And we're still not completely out of that mindset. One half of me is having a great time in life; the other half can't have that great a time because my friend Chi is still laid out."

Pushing themselves to carry on has had a transformative effect on the band. On past albums, Deftones hadn't really functioned as a team; they were consumed with personal issues, including divorce, substance abuse, family trauma and outside musical projects. When they did get together, they'd procrastinate like college students, then work with parts of music each member had put together at home. The results were evident on *Saturday Night Wrist* and 2003's *Deftones*, which were as fragmented as they were ferocious—the sprawling sounds of musicians that weren't really connecting.

Diamond Eyes, however, reflects the cohesion of band members working together for a common goal and leaving their past differences outside the studio door. This time they wrote steadily and collectively, banging out riffs and feeding off the energy they created. The emotion was palpable. *Diamond Eyes* is crushing, yet laced with vulnerability, intermingling dense, powerful stabs of muted low-end guitar, stuttering midpaced drums, and vocals that are as catchy as prime-era Smashing Pumpkins one moment and as harsh as late-Eighties hardcore then next. The music is relatively straightforward but still offbeat, combining the raw savagery of 1997's *Around the Fur* with the surreal paranoia of 2000's *White Pony*. It's also eclectic. "You've Seen the Butcher" dabbles in violent, dusky blues; "Cmdr/

Ctrl" is propelled by staggering staccato guitar jabs; and "Sextape" swirls with echoing acoustic arpeggios and gliding seductive keyboards.

Upon hearing the master of *Diamond Eyes*, the execs at Reprise, Deftones' record label, were so excited that they immediately hired professional remixer Chris Lord-Alge (Dave Matthews Band, Howie Day, Daughtry) to create a radio mix of the title track, which starts with a palm-muted wall of distortion and segues into a mellifluous, radio-ready chorus. "I didn't even know that was happening until a couple days ago," Carpenter gripes in the same sedate voice he uses whether he's excited or riled up. "And after I found out, I wasn't cool with it at all, but what could I do? It was already done."

In part, Carpenter is miffed about the remix because he wasn't involved, but his annoyance has as much to do with his respect for Raskulinecz. When the Deftones needed someone to bring them out of their haze and into a raging creative zone, Raskulinecz served as a compassionate drill sergeant, keeping the band on a fixed schedule and focusing on each member's strengths. "When we starting working on *Diamond Eyes*, we were just as unfocused as we've ever been," Carpenter explains. "I've always got endless riff ideas at rehearsals. It's just a question of whether [drummer] Abe [Cunningham] or anyone will be interested and start jamming with me. With Nick, I would come up with a cool riff and he would be like, 'All right everybody, let's work on that.'"

Carpenter with his eight-string ESP



In the past, Moreno sometimes interrupted Carpenter's creative flow by trying to add to, or change, guitar parts on the fly. This time, he usually held back and waited for Carpenter and Cunningham to construct the root of the song. "Stephen was on a roll, so I didn't want to get in his way at all," Moreno says. "We did work on some stuff together. Like, I came up with the opening riff for 'Sextape,' and then Sergio joined in and Stephen brought in all the soundscapes. The song just built and came together organically."

In addition to playing on "Sextape," Moreno contributed to "Royal," "Beauty School" and "976-Evil." The sound of his Gibson SG through a Green Matamp amplifier contrasted with Carpenter's eight-string ESP guitar, Marshall JMP1 preamp and EL34 power amp, creating a vivid ocean of sound. Carpenter, who has played seven-strings since 2000, switched to the eight-string in the wake of his favorite band, Meshuggah.

"It's funny, because for a long time I avoided switching to a seven-string," Carpenter says. "It just seemed trendy to me. Then when I

started listening to Meshuggah, and I discovered they were using seven strings, I realized, Ah, *that's* why they use seven-strings. So when they switched to eight, I thought, Well, lemme get an eight before the whole world has one."

Carpenter played all of his parts of *Diamond Eyes* with the eight-string tuned to A-440, the same tuning Moreno used on his six-string. For songs like "Rocket Skates" and "This Place Is Death," he and Vega doubled their parts, but just as often the bassist played an octave up from Carpenter so the mix wouldn't sound too swampy. "It's a little weird because Sergio can't really go all the way down to where I'm at," Carpenter says. "When I hit that low F#, he's going to a higher register than me to be there with me, but he's a really good player, so he can handle it."

In mid May, *Diamond Eyes* debuted on the *Billboard* Top 200 Album chart at Number Six. The release was accompanied with accolades from the press, which concluded that Deftones' collision with tragedy had unified their cause and resolidified their bond.

The assertion makes sense and neatly packages the "triumph over adversity" theme that plays so well in the media. But Carpenter, who loathes hype almost as much as an empty bong, refutes the assessment.

"I've actually been in exactly the same headspace with our music for the past 10 years," he says. "I don't ever question whether we're in or out. I feel like our first three records have proven our consistency. I think the self-titled record is just as great as the first three, I think *Saturday Night Wrist* is just as great as the first four. This is our sixth record, and when I reflect on all the records, they are all good to me."

Which brings us to the unfinished, and unreleased, *Eros*. Both Carpenter and Moreno say its songs are less direct and more experimental than those on *Diamond Eyes*, and they want their fans eventually to hear them. The real question is, when will that happen? Clearly, *Diamond Eyes* will remain on the shelf for the next year while Deftones are on tour. After that, Moreno wants to get back together with Raskulinecz and maintain the momentum of *Diamond Eyes*. But Carpenter wants *Eros* out sooner rather than later.

"When Chi's accident first happened, I thought, Fuck, I don't want to release that stuff without him being here to hear or see it," Carpenter explains. "And since all of this time, I've really changed my perspective to the point where I really want people to hear what Chi's done and put it out there to promote Chi. And when he comes back we'll say, 'Yo, dog, here's the shit. It's out. Welcome back.'"

Moreover, while Carpenter is enjoying the group's commercial resurgence, he says the songs he writes for Deftones' next record will be more sonically challenging than anything on *Diamond Eyes* or *Eros*. "I have left the realm of anything being as it's been," he claims somewhat cryptically. "I have 100 percent intention of being as wild and creative as possible in the future, without it making any sense to hardly anyone. That's just what's exciting to me." **GW**

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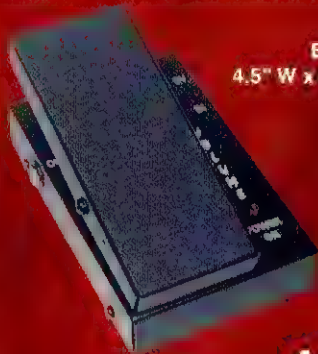
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ON FLATT'S LATEST ALBUM, *INFESTATION*,
LONGTIME GUITARIST WARREN CUMMINGS
RIOT GUITARIST *ROCK ON!* TEAMS UP WITH FORMER QUIET
FRANCHISE ROCKING ON! AND KEEPS THE EIGHTIES HAIR METAL
BY JOE LALAINA PHOTOGRAPHS BY JUSTIN BORUCKI

★ PG. No 80

OH, THE EIGHTIES. Those were fun times:



Cavazo and DeMartini



and Ratt in 1992—each eventually picked up the pieces and carried on with one lineup or another. Most recently, the star guitarists in both bands—Warren DeMartini and Carlos Cavazo, respectively—teamed up to form Ratt's new guitar duo. Their union can now be heard on *Infestation*, Ratt's first record in 11 years. The disc is a celebratory return to the band's classic sound, packed with big, brash sing-along anthems emblematic of the group's best work.

"The songs on this album are a logical continuation of Ratt's mid-Eighties period," DeMartini says. "There was a conscious effort to revisit the double-lead guitar playing that we crafted when we first became popular with albums like [1984's] *Out of the Cellar* and [1985's] *Invasion of Your Privacy*. But we didn't want to make the same record over and over again, so there are some different directions and color tones on the albums we made since then. For *Infestation*, about the only thing we said going in was that we didn't want to do too many overdubs. We wanted a pretty live feel to everything, and we wanted an album that had a similar energy to our best work from the old days."

The two guitarists shared rhythm and lead duties, giving each a chance to lend his signature style to the music. Cavazo says, "On certain songs, Warren does all the guitar solos, but on other songs we both solo. Warren is definitely the main lead guitarist in this band—I'd never take that away from him—but I play a lot of the lead breaks on the album, as well."

Producer Michael "Elvis" Baskette, who is best known for working with bands like Chevelle, Alter Bridge, Incubus and Limp Bizkit, recorded *Infestation* over a four-month period last year at Studio Barbarosa, just outside Virginia Beach in rural Bavon, Virginia. The studio is a beach house that's been converted into a recording studio. "The whole band lived on the premises," Cavazo says, "and sometimes we'd fly out and do shows on weekends. It's a

★
"PEOPLE GREW TO
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—CARLOS CAVAZO

great place to record an album. From the control room you get a full 90-degree water view of Chesapeake Bay. I'd go swimming a lot, then come back and record my parts with my bathing suit on. It was totally laid-back."

That's certainly not a term anyone would have associated with Ratt in their heyday. From 1984 to 1988, the group scored four consecutive Platinum albums (*Out of the Cellar*, *Invasion of Your Privacy*, *Dancing Undercover* and *Reach for the Sky*). In 1990, Ratt had another hit outing, the Gold-certified *Detonator*. But shortly after that album's release, tensions within the band came to a head. "After *Detonator*, I took a long-deserved break," DeMartini says. "After several years in a row of the album-tour-album-tour cycle, I was burned out. Playing guitar in a successful rock band was a dream come true for me, but I just needed to chill out for a while."

The excesses of the time took a toll on the group as well. Robbin Crosby, DeMartini's former coguitarist and the band's main songwriter, developed a debilitating addiction to heroin and left the band in 1991. Crosby became HIV positive in 1994 and passed away in 2002 from AIDS-related complications. Together, DeMartini and Crosby had been one of the mid Eighties' great guitar duos. Crosby would anchor the beat with his steady rhythm, providing

DeMartini with the platform upon which to unleash a fluid barrage of licks. "I never would've been able to play as wildly as I did if Robbin didn't hold the songs together," DeMartini says. "Robbin was more of a slower, feel-type player, whereas my playing is more instinctual."

Crosby's illness and subsequent death robbed DeMartini of not only a playing partner but also a friend. "Robbin was a dear friend, and his death affected me deeply," DeMartini says. "One of the dangers of this business is the temptation of drugs and alcohol, and there is a great potential for abuse. It's something that no one expects will be a problem for them, but the nature of it is that you get too far into

WAY COOL JUNIORS



WARREN DeMARTINI's new Charvel signature guitars are chips off the old blocks. BY JOE LALAINA

WARREN DeMARTINI HAS BEEN reconnecting with his past recent years in addition to teaming up with Carlos Cavazo, he's been working with Charvel, the guitar maker that built his first custom-finish axes, featuring striking original graphics during the Eighties. Now part of Fender Musical Instruments Corporation, Charvel has on staff many of the same people who built the brand's guitars back in the day, including master builder Mike Shannon, which has helped the company imbue its new guitars with the spirit of the original, high-quality U.S.-made instruments. Charvel has honored DeMartini with a signature series comprising four signature models based on his original designs: the Bomber, the Bloody Skull, the Crossed Swords and, due later this year, the Python. "It's been an incredible honor," DeMartini says. "I'm looking forward to eventually getting my French Graphix guitar out there, too."

GUITAR WORLD What led you to Charvel back in the Eighties?

WARREN DeMARTINI Van Halen, specifically the yellow-and-black guitar on the back cover of *Van Halen II*. By then I'd started to play a lot, and that guitar put Charvel on my radar. Some friends of ours in the music community in San Diego got jobs at Charvel as sanders and if a neck had the slightest little knot or flaw, Grover [Jackson, then owner of Charvel] would make them toss it, because it wasn't to his high standards. So they'd throw them away, and after the place closed down for the day, they'd drive back, get the necks out of the dumpster and sell them to kids like me for 50 bucks. That's how I built my first Charvel—out of seconds.

Grover heard about this, and when Ratt were playing a show at the Troubadour, Glen Matzejel [one of the original graphic artists who painted

Charvel's] told me, "Grover Jackson wants to see you." I was sure it was because he wanted to know who was selling the stuff to us. When we got there, Grover said, "I hear you're buying factory seconds, and I don't like it. I'd much rather you were playing the best Charvel possible. Maybe we can work out a simple payment plan and I'll build you whatever you want at top-of-the-line quality."

That was the beginning of a collaboration between myself and Glen that produced the Bomber and the Crossed Swords guitars. Glen had already produced the Bloody Skull guitar before I even knew who he was. He'd asked me after a Ratt show what design would do on a guitar. I was really into skull-and-crossbones designs at the time, so I told him "black body with white skull and crossbones." The next time Ratt played, Glen brought the Bloody Skull. I couldn't believe it. But the first factory-spec Charvel was the Bomber graphic.

GW You parted ways with Charvel in the early Nineties. What happened?

DeMARTINI Around the time Grover sold the company in the early Nineties, I had met Kuni Sugai [of Performance Guitars] after trying Frank Zappa's Performance guitar at his studio. I called Kuni and asked if he had the specs from Frank's guitar. He did, and I ordered one, and that was the first of several.

GW How did the Charvel Signature Series come about?

DeMARTINI Fender bought Charvel several years ago, and around 2006 they approached me about doing a signature series built at the Charvel/Jackson Custom Shop in Corona [California]. So it's come full circle, and it feels right. People like [Charvel/Jackson master builder] Mike Shannon are still there from the San Dimas days, and it feels like I'd built back then. **GW**



JOHN PETRUCCI 10TH ANNIVERSARY



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it before you realize what's happened. Sadly, in an oversimplified way, that's what happened to Robbin."

As depicted in the Mötley Crüe autobiography, *The Dirt*, Crosby formed a bond with Crüe bassist Nikki Sixx, and they delved deeply, and detrimentally, into the "sex, drugs and rock and roll" lifestyle. "The stuff that ended up in that book was probably during one of the off-periods between album and tour," DeMartini says, "so I never really witnessed firsthand what Robbin and Nikki were doing. I never stopped getting along with Robbin, but the nature of what he was struggling with made us have less and less in common."

While Crosby's drug use escalated, Ratt were dealing with the pressures of success. "Ratt had been a band that was just having fun playing in clubs, but we soon turned into a big business," DeMartini says. "There would be a monsoon of work, and you'd be seeing people all the time. Then the record and tour would be done, and everyone goes back to doing their thing. There were huge gaps when I'd never see Robbin or, for that matter, anyone else from the band."

Quiet Riot had suffered problems of their own. They had arrived on the scene in 1983 with *Metal Health*, a massive-selling major-label debut that hit Number One on the *Billboard* chart. Their follow-up, *Condition Critical*, went Platinum, but their third album, *QR III*, didn't even achieve Gold. "We started off at the top and ended up at the bottom,"

says Cavazo, who had joined as a replacement for Randy Rhoads, when the guitarist left to play with Ozzy Osbourne. "Our career was a succession of steps, all going down. Our producer, Spencer Proffer, led us in the wrong direction. By the second and third album, he pushed us into being a corporate rock band, which I hated. We should've just stayed as we were—a hard rockin' American band."

Ultimately, Cavazo says, what destroyed Quiet Riot's integrity was lead singer Kevin DuBrow. "The fame and fortune got to Kevin's head early on," Cavazo says. "His partying got out of control and he was always ruffling feathers with people—our fans, the record company, and the band members. After our third album, we fired Kevin, because he was too difficult to deal with—he was usually whacked out of his mind. No one could deal with him anymore. He distanced a lot of people."

After firing DuBrow, Quiet Riot recruited vocalist Paul Shortino for one album, and then disbanded. The group reformed in 1990 with DuBrow and went on to release five more albums, none of them memorable. (The last, 2006's *Rehab*, didn't feature Cavazo.) DuBrow died from a drug overdose in his Las Vegas home in 2007. "People grew to have such intense dislike for the name Quiet Riot," Cavazo says. "We couldn't have had another hit album no matter how good the music was, simply because Quiet Riot recorded it."

Cavazo continued to work on various projects after leaving Quiet Riot in the mid

2000s. When guitarist John Corabi left Ratt in August 2008 to pursue a solo career, DeMartini placed a call to Cavazo to see if he would like to try out as coguitarist. DeMartini says, "About three years before I called Carlos, I actually envisioned how Ratt would work with him in the band. And then, one day out of the blue, I just took a shot and called him to see if he'd be interested. I thought it would be good to get Carlos in the band because it would be a great chance to get back to the double-guitar stuff that I did with Robbin."

Working with Cavazo, he says, "is similar to working with Robbin in that there is an innate instinct of knowing what to do. It's all there—the sound, the playing and the feel. There's a certain telepathy in that things just gel. All three of us listened to the same stuff growing up—for the most part, blues-based hard rock."

Cavazo, for his part, is glad to be working with Ratt and making the kind of music that thrilled him and so many hair metal fans back in the day. "Never in my wildest dreams did I think I'd be playing in Ratt," Cavazo says. "But I think the world is ready for an Eighties-style rock album again. Why stray from what you do best and what made you who you are?" **GW**

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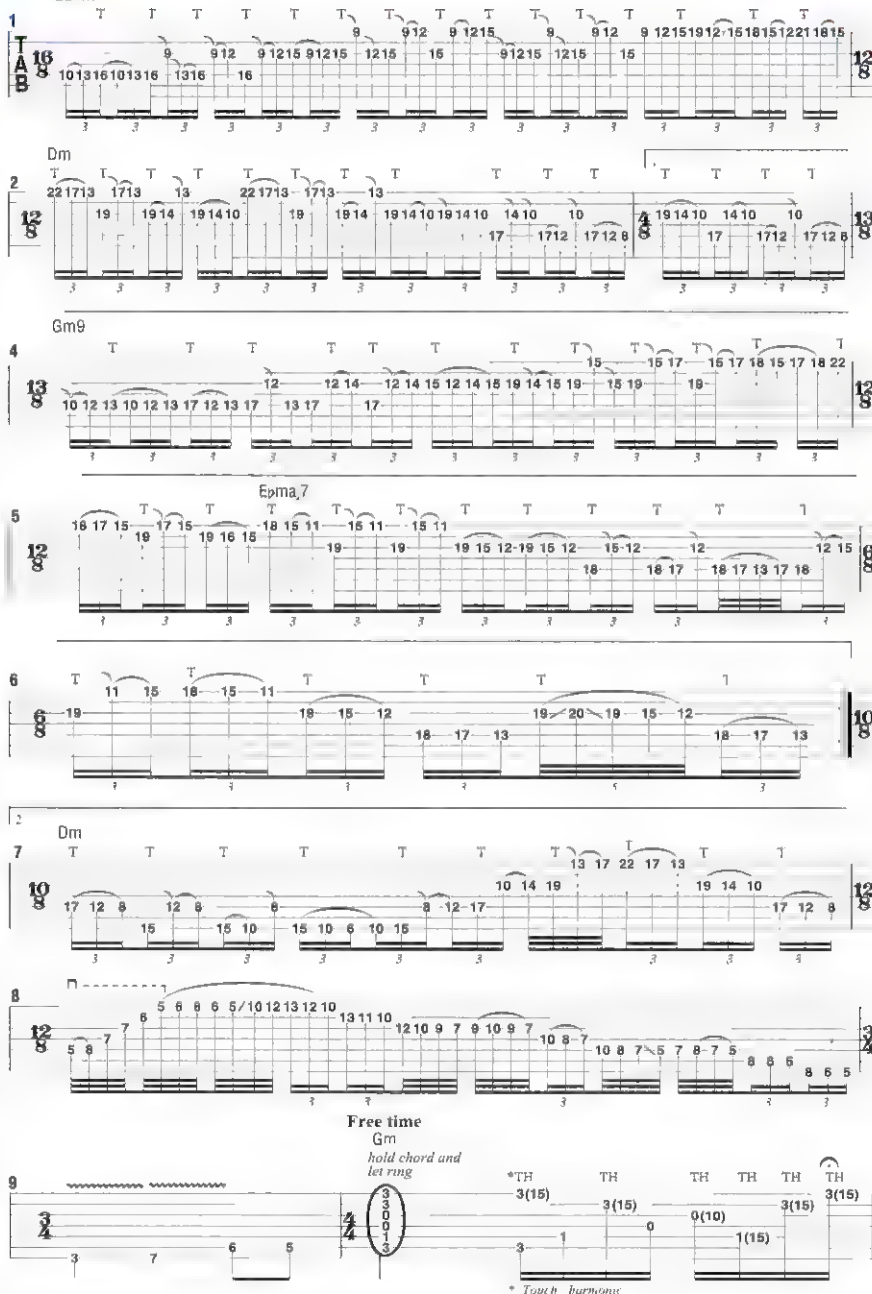
★ by CHRIS BRODERICK
of Megadeth


ADAPTING KEYBOARD-STYLE ARPEGGIOS TO FRETBOARD TAPPING, PART 2

ON DISC!

In bar 8 I return to conventional picking with a Dm sweep arpeggio, followed by fast

ca. 92
Gd m7



While sustaining the Gm chord, I sound "touch" harmonics by lightly placing the fingers of my picking hand on certain strings exactly 12 frets above the fretted notes, and plucking the string simultaneously. 



TALKIN' BLUES

★ by KEITH WYATT

TWO-BEAT BLUES

COUNTRY-FLAVORED UPTempo RHYTHM GUITAR

ON DISC!

IN PREVIOUS COLUMNS we've looked at various approaches to playing blues at faster tempos, specifically jump blues and boogie. This month we'll explore another corner of the uptempo blues world: two-beat blues.

Two-beat meter is fundamentally a musical expression of how we get around on two feet. It has its roots in the military march as well as traditional European dances like the polka and Irish jig. The musical hallmark of any two-beat rhythm is a bass pattern that alternates between the root of the chord on beat one and its fifth degree on beat two. Today, the two-beat is most generally identified with traditional American country music, but it also runs through the blues repertoire, in early songs like "Rollin' and Tumblin'" and Muddy Waters' "I Can't Be Satisfied" as well as electric-era classics like Waters' "Got My Mojo Workin'" and Little Walter's "Tell Me Mama."

Two-beat rhythms can generally be felt on two levels, depending on whether you tap your foot once or twice for every bass note. If you tap twice, it can be wickedly fast—in the case of "Tell Me Mama," around 260 beats per minute—but if you follow the bass, it's a relaxed, medium-tempo lope. In musical terms, this is the difference between 4/4 and 2/2 (also known as *cut time*), and for musicians, counting in two is a way to turn an intimidating tempo into something more manageable.

The generic two-beat guitar rhythm is to double the bass pattern on the downbeat and follow with a chord accent on the upbeat, as in **FIGURE 1**, a style commonly called "boom-chick." However, blues two-beat arrangements tend to be more syncopated, as in **FIGURE 2**, a rhythm guitar part based on a two-bar figure that finishes in traditional fashion with an orchestrated turnaround lick similar to "Mojo." (Note that when you play in "two," the number of bars in the 12-bar progression is doubled to 24).

Rhythm parts are also effective when shaped around the vocals, with fills (or "answer-backs") incorporated into the patterns. **FIGURE 3** shows the guitar playing a syncopated boom-chick pattern during the first four bars (where the vocal would be), and then switching to the chord fill in the next four bars to create call-and-response interplay.

Chicago blues arrangements often fea-

FIGURE 1 Fast two-beat Shuffle (all examples)

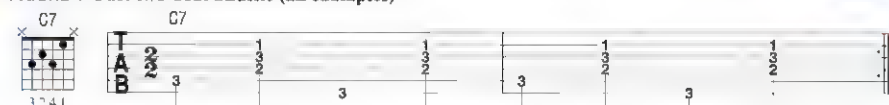


FIGURE 2

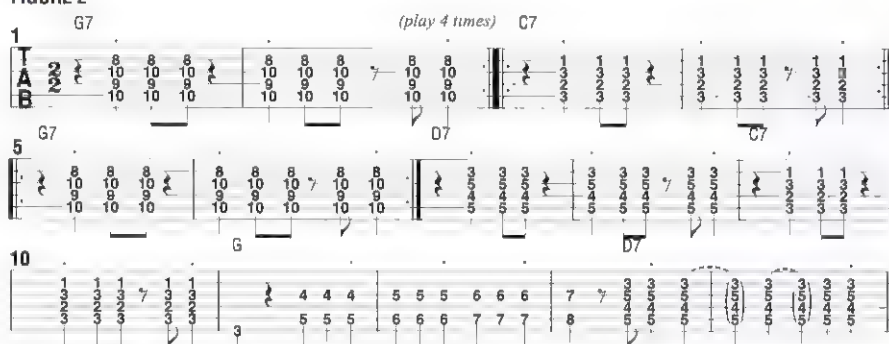


FIGURE 3

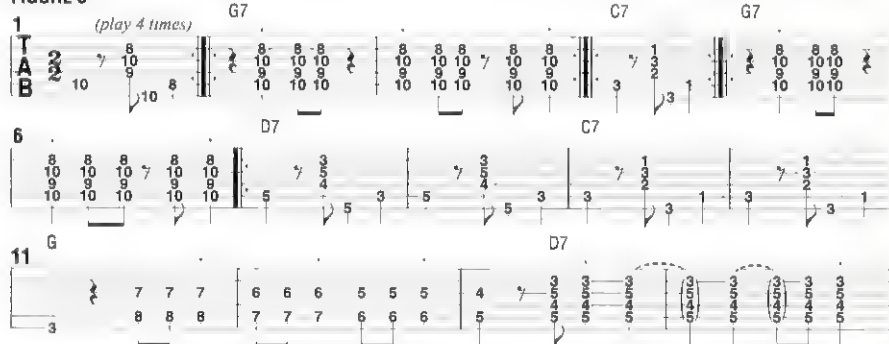
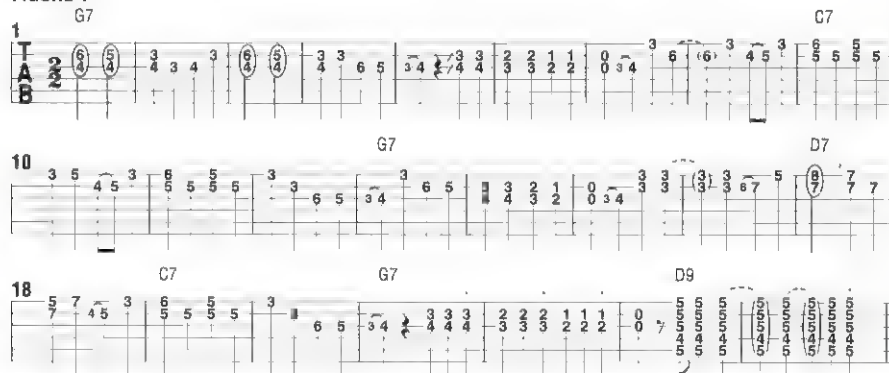


FIGURE 4



ture improvised melodic guitar accompaniment, a style epitomized by Louis and David Myers, Robert Lockwood, and Jimmy Rogers, among others. **FIGURE 4** is similar to the guitar arrangement on Walter's "Tell Me Mama," featuring the brilliant Myers brothers. The single-note accompaniment avoids clashing with the vocals and harmonica

solo by establishing a consistent rhythmic pattern that outlines the harmony, answering each vocal phrase with a turnaround-style lick. It's essentially a solo in its own right, but when placed in the background it provides some of the fresh, spontaneous energy that marks the best of classic Chicago blues. □



GUITAR 101

FROM GIT INSTRUCTORS AT
MUSICIANS INSTITUTE

★ by DEAN BROWN

THE MINOR ii-V-I DEMYSTIFIED

HOW TO SOUND COOL OVER THE CHANGES, À LA
MILES, 'TRANE, WES AND JIMI

WHEN I WAS in the Dark Ages of my development as a guitarist, I would play over traditional progressions using whatever tools were readily available—the basic major, minor and pentatonic scales—with limited success. To my ears, nothing I played sounded very cool. I knew I was missing something, because when I heard other guitarists improvise over similar progressions, they came up with great lines that didn't seem to be limited to a single group of notes.

Today, my tools are mostly the same, but what has changed is how I use them. After analyzing thousands of hours of recordings by John Coltrane, Miles Davis, Wes Montgomery and even Jimi Hendrix, I became aware of a recurring concept that facilitates the use of some more interesting and, ultimately, "cool" notes. The basic idea is to use minor chords and scales in a sort of poly-harmonic way, substituting certain minor chords and scales over the existing chord progression. This helps to bring out the color of each chord.

Let's choose a typical ii-V-i progression in G minor—Am7b5 D7#9 Gm6—as a general template over which we'll play lines derived from three different melodic minor scales. (Think of melodic minor as the natural minor scale with a raised 6 and 7.)

- Over the ii chord, Am7b5 (A C E^b G), we'll use C melodic minor (C D E^b F G A B). When launched from A, this scale can be called A Locrian #2.
- Over the V chord, D7#9 (D F[#] A C E[#]) we'll use E^b melodic minor (E^b F G^b A^b B^b C D). Starting on D, this scale is also known as D altered dominant.
- Over the i chord, Gm6 (G B^b D E), we'll use simply G melodic minor (G A B^b C D E F[#]).

Now let's look at six lines that illustrate how to use these scales over the chords.

In **FIGURE 1** I employ minor triads from root position (1 3 5). Therefore, over ii, play a Cm triad (think of this as being the minor iv chord in G minor); over V, play E^bm (this is an even more poly-harmonic concept); and over i, play Gm.

Minor/major7 flavors are introduced in **FIGURE 2**. Notice that the major seven adds some interesting juju to the mix. For instance, on the ii chord, the major seven of C melodic minor, B, functions as the natural nine of Am7b5. In **FIGURES 3** and **4**, the idea is simply to play melodic minor scales over the corresponding chords in ascending

FIGURE 1 minor triads

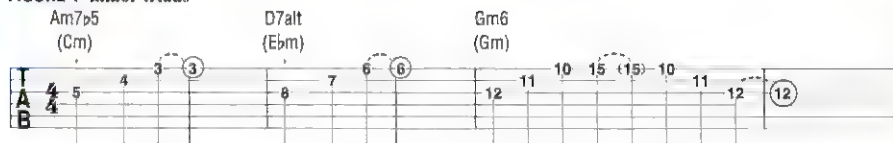


FIGURE 2 m/maj7 arpeggios

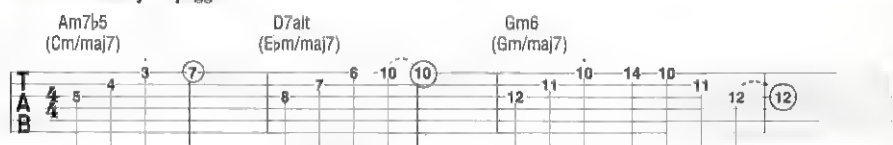


FIGURE 3 melodic minor scales ascending



FIGURE 4 melodic minor scales descending



FIGURE 5 melodic minor melodic phrasing

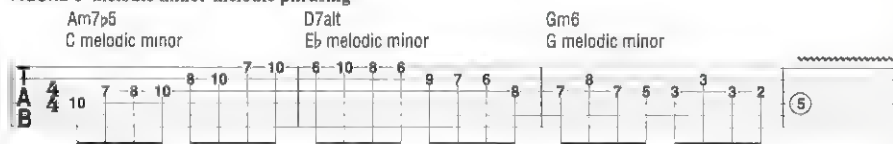


FIGURE 6 minor arpeggios w/approach notes and melodic minor combination phrasing



and descending fashion. (The trick is to transition to the next scale seamlessly.)

In **FIGURE 5**, I use the notes of the melodic minor scales to create a continuous line that addresses each chord without sounding modular. Finally, in **FIGURE 6**, we are reminded that we can always throw in approach notes. The basic idea is to arrive at a target note or chord tone from the scale

step above, or from the neighbor note a half step below. If the target note is E^b and you're in the key of C minor, then, using the C melodic minor scale, you would approach it above from F and below from D.

This lesson illustrates only one way of approaching minor ii-V-i harmony. Be sure to listen to Pat Martino, Wayne Shorter, Michael Brecker and other great improvisers to hear other tactics. □

DEAN BROWN teaches jazz, funk and more at GIT, the Guitar Program at Musicians Institute in Hollywood, California. Hear him tear up some ii-V-i's on his new album, *DBIII: Live at the Cotton Club Tokyo*, featuring Dennis Chambers and Will Lee.



IN DEEP

★ by ANDY ALEDORT

CHICKEN PICKIN'

AN IN-DEPTH LOOK AT COUNTRY LEAD GUITAR STYLES AND TECHNIQUES

ON DISC!

IN THIS MONTH'S "In Deep," we're going to focus on country-style soloing, in particular the type earmarked by staccato picking techniques and often rounded up under the heading "chicken pickin'." Though the term "chicken pickin'" denotes specific picking techniques, it is often used to describe country-style single-note soloing in general. Some legendary country guitarists known for popularizing these techniques are the great James Burton (Dale Hawkins, Ricky Nelson and Elvis Presley), Roy Nichols (Merle Haggard), Roy Buchanan (Dale and Ronnie Hawkins), Redd Volkaert (Merle Haggard), Danny Gatton, Brad Paisley, Brent Mason and Johnny Hiland.

Before we get to the technique itself, let's talk gear. Many country guitar players favor Fender Telecasters, leaning heavily on the bridge pickup for its bright, clear, highly articulate sound. Because string bending is an essential element of the chicken-pickin' style, light strings, such as .009s or .010s, are favored. Effects including slap-back delay and compression, are often employed as well.

The chicken-pickin' sound is executed through a combination of muted string accents—akin to the "clucking" of a chicken—and syncopated melodic phrases. Many guitarists use *hybrid picking*—picking with both the fingers and the pick—to achieve this effect.

As shown in **FIGURE 1a**, I begin by bending the second, B (G string, fourth fret) up one whole step to the major third, C♯. The bend is then released as I alternately pick the muted string with the plectrum and ring finger. The first bar of this lick is based on A major pentatonic (A B C♯ E F♯), illustrated in **FIGURE 1b**. I then move the phrase up three frets, transforming it to A minor pentatonic (A C D E G). For each x note, release fret-hand pressure against the string, without letting go of it, to achieve a "choking" sound.

FIGURE 2 is also based on A major pentatonic but includes the minor third ("b3"), C natural, as a passing tone; this riff is primarily alternate-picked (down-up), with a legato slide used to move from C to C♯. **FIGURE 3** is played over E7 and is based on the E blues scale (E G A B♭ B D) with the inclusion of the major third, G♯.

FIGURE 1a

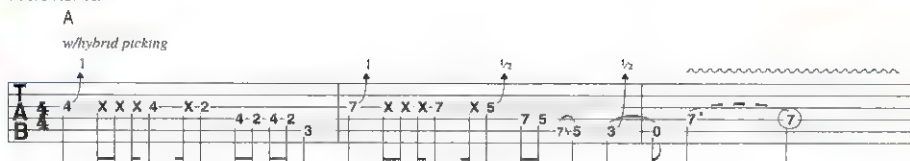


FIGURE 1b A major pentatonic

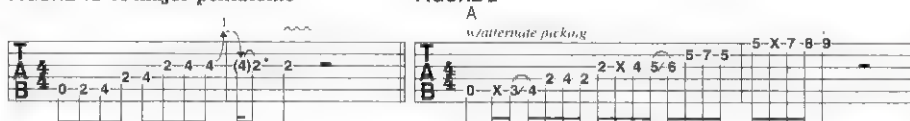


FIGURE 2



FIGURE 3

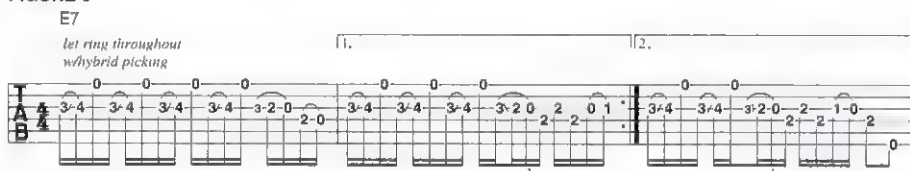


FIGURE 4 "Banjo roll"

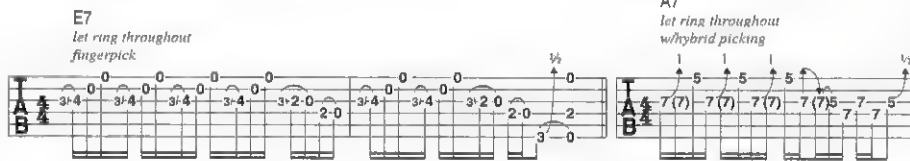


FIGURE 5

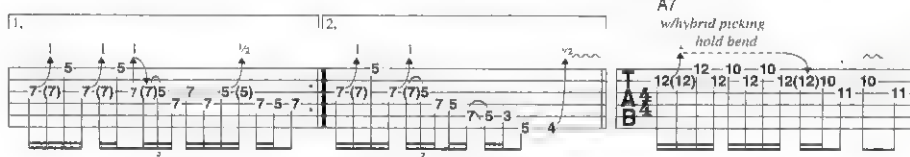
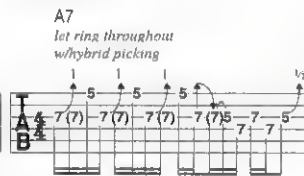


FIGURE 6b A major hexatonic

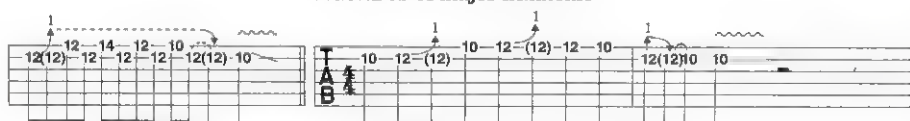


FIGURE 7

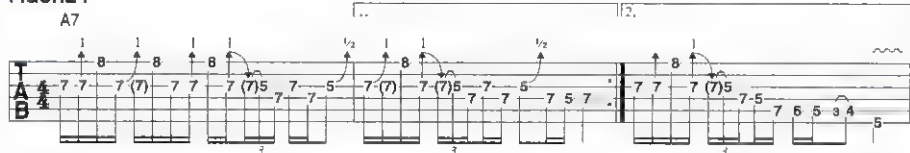
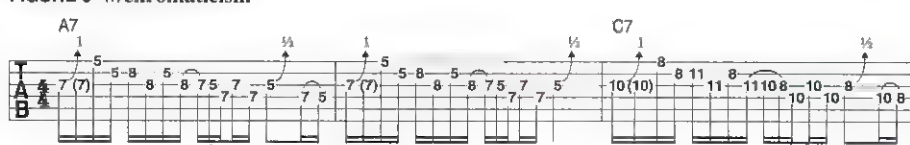


FIGURE 8 w/chromaticism



I begin by sliding from B \flat to B on the G string, sounded with the pick, followed by a sharp attack on the open high E, picked with the ring finger. This three-note pattern is played four times, followed by a scalar descent. Pull-offs and hammer-ons are used in the second half of each phrase to achieve a smooth, even sound. Strive to keep the open strings ringing throughout.

The country electric guitar style is an amalgam of other instruments associated with the genre, such as banyo, fiddle and pedal steel. **FIGURE 4** builds on the ideas presented in **FIGURE 3** by utilizing a "banjo roll" picking technique: I "rake" (drag) the thumb across the G and B strings, then pick the high E with the ring finger, all while keeping the plectrum tucked in the first joint of the index finger to facilitate a return to conventional flatpicking.

Let's move these ideas up to "closed" fretting positions (using all fretted notes). **FIGURE 5** is based on A minor pentatonic: the G string is repeatedly bent with the ring finger, fortified by the middle finger, and the bend is held while sounding the high E string.

The technique of playing bent notes and unbent notes together is known as *oblique bending*. **FIGURE 8a** emulates the sound of a pedal steel: the B string is first bent with the middle finger, and while the bend is held, the notes at the 14th, 12th and 10th frets on the high E string are played alternately. Be sure to allow all of the strings used to ring together. This lick is based on A major hexatonic (A B C \sharp D E F \sharp), shown in **FIGURE 6b**.

FIGURE 7 offers an oblique-bending lick that incorporates the use of *ghost bends* (pre-bent notes). In **FIGURE 8**, this idea is moved through the chord progression A7 C7 D7 E7, incorporating chromaticism with the use of the blues scale on each chord.

Another slick country bending technique is to hold a bent note while adding an ascending and descending melody on higher strings, as in **FIGURE 9**. Solidity in the fret-hand bend is required to keep the bent note up to pitch throughout. At the end of the lick, I bend C, the minor third, up one half step to C \sharp , the major third, and hold that note with the high A on top. In **FIGURE 10a**, I've combined all these techniques into a melody played over a chord progression, each phrase being in direct relation to the appropriate chord.

If we take these A minor pentatonic/A blues scale licks and move them down three frets they become A major pentatonic licks, as illustrated in **FIGURES 11-14**.

Let's wrap up with a banjo-style lick played with fretted notes (**FIGURE 15a**) and one utilizing open strings (**FIGURE 15b**). In both licks, the pinkie barres across the top two strings throughout. **FIGURE 15b** is a bluegrass-style lick for which all the open notes should ring together. \square

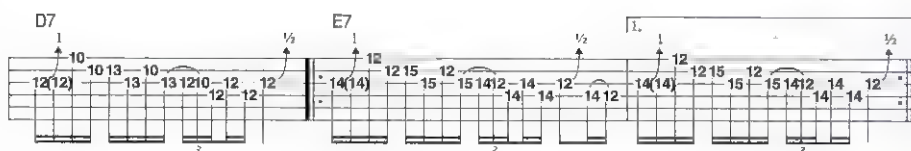


FIGURE 9

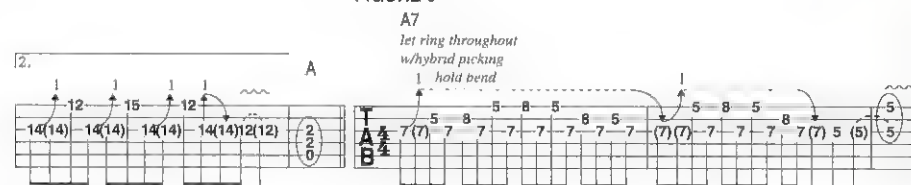


FIGURE 10a

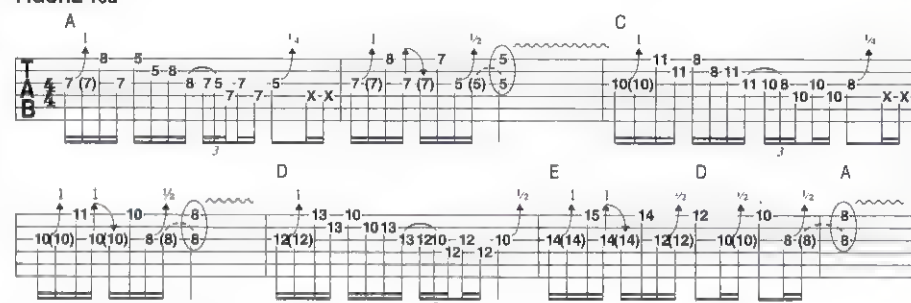


FIGURE 11 A minor pentatonic



FIGURE 12 A major pentatonic



FIGURE 13a A blues scale

FIGURE 13b A major pentatonic w/passing tone



FIGURE 14



FIGURE 15a



FIGURE 15b





ED'S SHED

★ by ED MITCHELL

RATTLED AND BUMMED

HOW TO TRACK DOWN BOTHERSOME GUITAR NOISE

CABLE CARNAGE

I'm going through guitar cables like nobody's business. I don't buy top-of-the-line models, but surely my leads should last longer than a few weeks. Could it be something I'm doing to them? I just stuff them into the pocket of my gig bag when I'm done with them.

—Sarah Bowland

Stuffing cables into anything is never a good idea. Treat your cables with care and they should last for ages. We all forget to look after accessories, including strings, straps and cables, but these things are easily damaged. Here are three tips that should help you keep your cables in tip-top condition.

- 1) Don't stand on your leads. You could damage the cable.
- 2) Try not to rest your guitar with the cable's plug touching the floor. It puts stress on the plug.
- 3) When you're finished with your cables, coil them up neatly and store them with care.

LOOSE CONNECTIONS

My guitar has developed an annoying rattle that only seems to occur when I hit certain fretted notes and open strings. I'm sure it's not fret buzz. Could it be something serious or just a loose component?

—Mary Hobbs

Mary, annoying rattles and buzzes are all part of life as a guitarist. As you suggest, components on a guitar can work loose due to vibrations that are caused when you hit the strings. As a rule, whenever you change strings, take some time to check your guitar for loose components like strap buttons, jack sockets, volume and tone knobs and switches. This will help you locate and stop problems before they get worse.

In the meantime, let's track down that irritating rattle.

- 1) Make sure that the pickups aren't too close to the strings. Using a screwdriver, lower the pickups to see if the rattle disappears.
- 2) Are the top nut slots too big? The strings should sit snugly in the slots and not be able to move from side to side.
- 3) Check the bridge or vibrato for loose components. Tighten up all the parts and replace any worn components.
- 4) Pay attention to the machine heads. Any loose parts here will rattle like mad, especially the bolts that hold the heads in place.
- 5) Finally, make sure that the truss rod isn't loose. If it is, tighten it gently until it's steady.

STICKY SITUATION

I recently bought a guitar that's covered with a bunch of stickers. I've tried to remove them, but they just won't budge. Whenever I start lifting

one off, it tears and I'm left with a sticky white mess. Any suggestions?

—Robert Bryce

Removing stickers can be a real pain. Don't go mad and start scratching them off or you could damage your guitar's finish. Some people recommend lighter fluid for this job, but I prefer guitar polish, which is safer to use.

- 1) Carefully peel the shiny top layer from the sticker. Soak the sticky paper underneath with guitar polish.
- 2) Rub the polish in and leave it to work its magic. Ten minutes should do it.
- 3) Use your fingernails to gently remove the gunk.
- 4) Buff up the finish.

PICKUP ARTISTS

I want to replace the humbuckers in my Epiphone Les Paul but there are so many models that I'm not sure what to buy. How can I find out which pickups are right for me? I don't want to make any expensive mistakes.

—Jackie McQuillan

Most pickup manufacturers have written descriptions of their products; some even have audio samples. For inspiration visit emginc.com and seymourduncan.com. If this still leaves you wondering what to do, try to narrow your search. Determine what sound you're looking for (e.g. vintage, modern, high-gain). Try to describe it; this will help you articulate what you're looking for to a salesperson at your music store, who may be able to give you some direction. In addition, if you like a particular guitar, find out what pickups he uses and see if they're suitable for your guitar.

WOOD'NT YOU KNOW IT?

What's the difference between an electric guitar with a maple top and one with a maple veneer? I always thought they were the same, but a friend reckons a veneer is a cheap way of making an inexpensive guitar look good. What's the truth?

—Jon South

Some guitars, such as Gibson Les Paul models and Paul Reed Smith electrics, have thick, figured maple tops that look beautiful and contribute to the guitar's tone. A maple veneer is a thin slice of wood—usually flame or tiger stripe—that's only real purpose is to boost a guitar's visual impact. □



Got a gear-related question to ask Ed? Send it to dragonskin52@hotmail.com. Visit ed-mitchell.com for more information.

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To get the tone of the band's tracks, use the pedals with level settings as shown, and chains in the order

"Your Betrayal" - Bullet For My Valentine



RV-5

ML-2

"Chapel of Ghouls" - Morbid Angel



DD-7

MT-2

PW-10

"Knights of Cydonia" - Muse



DD-7

PS-5

FZ-5

"Neon Knights" - Black Sabbath



RV-5

DS-2

"Rock'n Me" - Steve Miller Band



RV-5

FBM-1

Pedal images by Paul Hession, BOSS Music Corporation. The names of the bands and songs are for identification purposes only. BOSS and Roland make no representation regarding the actual equipment used by its users to achieve their distinct sounds.



"CHAPEL OF GHOULS" MORBID ANGEL

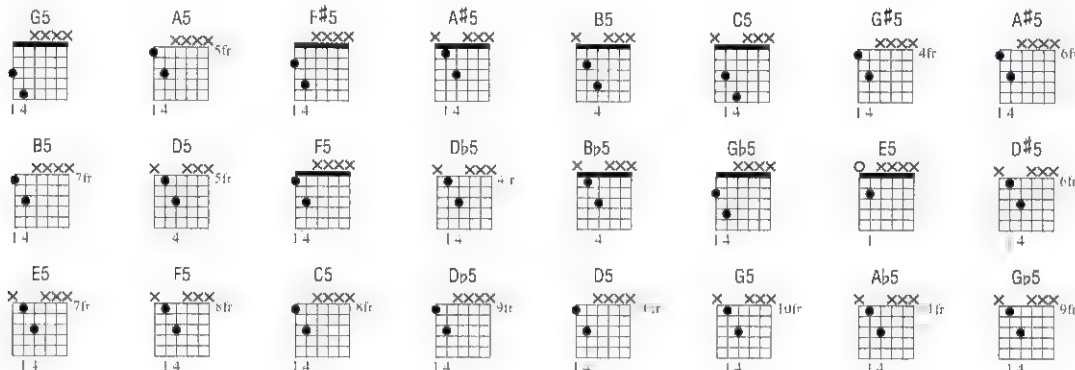
As heard on **ALTARS OF MADNESS** (EARACHE)

Words by David Vincent * Music by Trey Azagthoth * Transcribed by Jeff Perrin

All guitars are tuned down one half step (low to high, E \flat A \flat D \flat G \flat B \flat E \flat).

Bass tuning (low to high: E \flat A \flat D \flat G \flat).

All music sounds one half step lower than written.



A Intro (0:00, 0:35)

Fast ♩ = 196

N.C.(E5)

G5

A5

F#5

A#5

B5

C5

N.C.(E5)

G5

G#5

A5

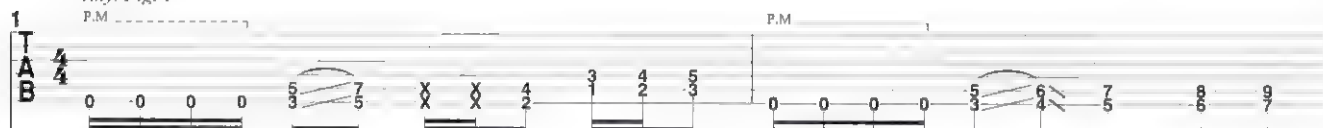
A#5

B5

Gtr. 1 (elec. w/dist.)

Rhy. Fig. 1

P.M.



Gtr. 2 (elec. w/dist.)

Rhy. Fig. 1a

P.M.



Bass

Bass Fig. 1



N.C.(E5)

G5

A5

F#5

A#5

B5

C5

N.C.(E5)

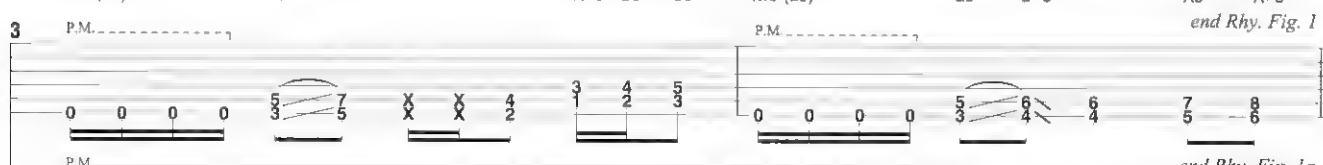
G5

G#5

A5

A#5

end Rhy. Fig. 1



P.M.

end Rhy. Fig. 1a



end Bass Fig. 1



B Verses (0:05, 0:40)

1. Ghouls
Turning

2. Dead
Useless
N.C.(E5)

G5 F#5

attack
the
your

A#5 B5 C5

cross
god
prayers
N.C.(E5)

the
towards
is
of
G5 F#5

church
hell
dead
lies
A5 A#5 B5

Gtrs 1 and 2
P.M. -----

5

Bass

2nd time on 2nd Verse,
skip ahead to **E** 2nd Chorus

C 1st Chorus (0:15)
w/double-time feel

Crush
Writhe
Fools
Behold
N.C.(E5)

G5 F#5

the
in
your

A#5 B5 C5

holy
Satan's
god
Satan's
N.C.(E5)

G5 F#5

priest
flames
is
dead
rise
G#5 A5 A#5

A5 D5

Crush the

7

Bass Fig. 2

priest
A5 D5 A5 G#5 A5 D5

the feeble
A5 D5

church
A5 G5 F#5
slower -----
P.M. -----

10

end Bass Fig. 2

D 1st Guitar Solo (0:20)

Slower ♩ = 130

C5 F5 G5 C5 F5 D#5 C5 D#5 F5 G5 C5 N.C.(F5)

Gtr. 3 (elec. w/dist. and delay effect)
light P.H.
w/ba.

13

Gtrs 1 and 2
Rhy Fig. 2
P.M. -----

Bass
Bass Fig. 3

The Pedals That Make The Tone

Db5 F5 G5 C5 N.C.(F5) (Ab5) F5 G5 C5 F5 Db5 C5 Db5 F5 G5 C5 G5 Gb5
 18 $\frac{1}{4}$ P.H. 1 P.H. 14 pitch: E G
 P.M. P.M. P.M. P.M. P.M. *end Rhy. Fig. 2*
end Bass Fig. 3

E 2nd and 3rd Choruses (0:50, 4:14)

A5
Gtrs. 1 and 2

Crush the priest
A5 D5 A5 G#5

A5 D5 the A5 D5 church G5 F#5 A5 D5 The

3rd Chorus, skip ahead to [M] 4th Guitar Solo

family of dog
A5 D5 A5 G#5 A5 D5

Lust upon my altar
A5 D5 A5 G5 F#5
slower P.M.

26

[F] 2nd Guitar Solo (1:00)

♩ = 130
C5 F5 G5 C5 F5 D#5 C5
Gtrs. 1 and 2 play first four bars of Rhy. Fig. 2 twice (see bar 13)
Gtr 3

29

Bass plays first four bars of Bass Fig. 3 twice (see bar 13)

D#5 F5 G5 C5 N.C.(F5) (A#5) F5 G5 C5 F5 D#5 C5

30

D#5 F5 G5 C5 B5 B#5 C5 F5 G5 C5 F5 D#5 C5 D#5 F5 G5 C5 N.C.(F5)

32

(A#5) F5 G5 C5 F5 D#5 C5 D#5 F5 G5 C5 B5 B#5

35

C5 F5 G5 C5 F5 D#5 C5 D#5 F5 G5 C5 N.C.(F5)
Gtrs. 1 and 2 plays Rhy. Fig. 2 (see bar 13)
trem pick

37

Bass plays Bass Fig. 3 (see bar 13)

(A#5) F5 G5 C5 F5 D#5 C5 D#5 F5 G5 C5 B5 B#5 C5 F5 G5 C5 F5 D#5 C5

39

D#5 F5 G5 C5 N.C.(F5) (A#5) F5 G5 C5 F5 D#5 C5 D#5 F5 G5 C5 G#5

42

*pull up on bar quickly for "reverse dip"

The Pedals That Make The Tone

$n = 206$

E5 N.C.

D#5 E5 F5 N.C.

D5 D#5

Gtr 1
45 trem. pick

PM. 10.

P M.

Gtr. 2

P.M., . . .

P M . .

Bass

*Substitute note in parenthesis 2nd time

ES N.C.

D#5 E5 F5 N.C.

Gtrs. 1 and 2
49 trem pick

PM -

Bass

2nd time, skip ahead to **E** 3rd Guitar Solo

D5 D#5 E5
(play 3 times)

52

P M _ _

(play 3 times)

H (1:51)

J. = 116

E5

(B)5

F5

C5 D \flat 5

D5 D \flat 5 C5

55 *Rhy. Fig. 3*

Bass Fig. 4

4th time, go back to **G** Interlude

E5

(B)(5)

F5

C5 D65

Ab5 G5 Gb5
(play 4 times)
end Rhy. Fig. 3

57

(play 4 times)
end Bass Fig. 4

I 3rd Guitar Solo (2 45)

(♩ = 116)

E5 (B♭5) F5 C5 D♭5 D5 D♭5 C5
Gtrs. 1 and 2 play Rhy. Fig 3 four times (see bar 55)

Gtr. 3
59 grad bend (11) (11) (11) 11 13 13 13 12 11 (11) 12 11 13 12 13 12 10

Bass plays Bass Fig 4 four times (see bar 55)

61 E5 (B♭5) F5 C5 D♭5 G5 A♭5 G5 G♭5
12-14 15 12 14 14 14 (14) (14) (14) 14 12 13 12 13 (13) 12 13 12 15 14 (14) 13 4

63 E5 (B♭5) F5 C5 D♭5 D5 D♭5 C5
4 (4) 4 2 2 2 (2) 2 2 4 2 4 (4) (4) X 7 6 7
p tech G# P H

65 E5 (B♭5) F5 C5 D♭5 G5 A♭5 G5 G♭5
(7) 4 5 4 5 4 5 5 5 5 5 5 (5) 4 5 4 (4) 5 (5) X 8 7 9 9
P H

67 E5 (B♭5) F5 C5 D♭5 D5 D♭5 C5
9 9 (9) (9) 0 12 13 13 12 13 12 15 13 12 14 12 (12) 14 (14) 12 10 (10) 7
pitch A F P H

69 E5 (B♭5) F5 C5 D♭5 G5 A♭5 G5 G♭5
12 13 11 12 13 X X 12 13 11 12 10 11 11 12 13 12 11 12 10 (10) 9 (9) (9) (9)
w/bar

71 E5 (B♭5) F5 C5 D♭5 D5 D♭5 C5
12 11 X 12 15 (15) (15) (15) (15) 15 (15) 15 13 14 12 13 12
P M 1/2 3/4 3/4

73 E5 (B♭5) F5 C5 D♭5 G5 A♭5 G5 G♭5
X 12 13 12 15 12 14 12 14 (14) (14) 12 4 5 4 5 4 X X X X 5 (5)
w/bar 1/2

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J (3:17)

Freely

E5

Gtr. 3
75 15 12 15 12 *pick scrape* X X 0 X 17 15 17 0 18 X 12 15 X 12 15 shake bar violently NH
pitch A
Gtr. 1 w/bar
Gtr. 2
*Gtr. 2 plays chord to left of slash
Bass

K (3:23)

♩ = 172

L Bridge (3:30)

♩ = 86

- (1.) Demons
- (2.) Satan
- (3.) Death
- (4.) God

Gtr. 1 N.C.(E5) A5 A#5 B5 E5 G#5 A5 A#5 E5 G5 G#5 G5 F#5 E5 F#5 A#5 B5 C5
P.M. Gtrs. 1 and 2 P.M. Gtrs. 1 and 2 P.M. P.M. 1/4 *P.H.

Bass

*Gtr. 1 plays bottom notes only (incl. P.H.).

in attack the fires of hell against hear my with awaits you death all call hate
E5 G5 G#5 G5 F#5 N.C.(A5) (A#5) (B5) E5 G5 G#5 G5 F#5 E5 F#5 C5
P.M. P.M. P.M. P.M. 1/4 *P.H.

1, 2, 3. 4. go back to **E** 3rd Chorus
E5 G5 G#5 G5 F#5 N.C.(G#5)(A5) (A#5) E5 G5 G#5 G5 F#5 G#5 A5 A#5
P.M. P.M.

$\mu = 130$

C5	F5	G5	C5	F5	D \flat 5	C5	D \flat 5	F5	G5	C5	N.C.(F5)	(A \flat 5)	F5	G5	C5	F5	D \flat 5	C5
----	----	----	----	----	-------------	----	-------------	----	----	----	----------	---------------	----	----	----	----	-------------	----

Grtr 3

84 *t* *w/bar* 4 *P.H.* *w/bar* 12 12 12 12 15 13 16 14 16 14 18 0 0 0 0

Bass plays Bass Fig. 3 (see bar 12)

Bass plays Bass Fig. 3 (see bar 13)

89

D>5 F5 G5 C5 N.C.(F5) (A♭5) F5 G5 C5 F5 D>5 C5

n = 186

N.C.(E5)	G5	A5	F#5	A#5	B5	C5
----------	----	----	-----	-----	----	----

Gtr. 2 plays Rhy. Fig. 1 twice (see bar 1)

Gtr. i

91

Nr P M

patch D G

Bass plays Bass Fig. 1 twice (see bar 1)

Bass plays Bass Fig. 1 twice (see bar 1)

93 N.C (E5) G5 G#5 A5 A#5 B5 N.C.(E5) G5 A5 F#5 A#5 B5 C5 N.C.(E5) G5 G#5 A5 A#5

PM -----

0 0 0 0 5 3 4 5 6 7 8 9 0 0 0 0 5 3 5 X X 2 3 4 5 0 0 0 0 5 3 4 5 6 7 8

2

Gtr 1 N.C.(E5) G5 G#5 A5 A#5 G#5 A5 A#5 N.C.(G#5) (A5) (A#5) E5

95 P M ----- w/bar -----

Gtr 2 P M ----- w/bar ----- w/bar -----

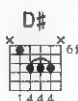
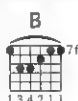
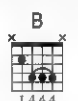
Bass -----



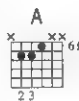
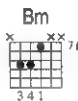
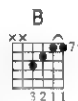
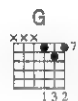
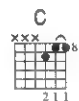
"KNIGHTS OF CYDONIA" MUSE

As heard on **BLACK HOLES AND REVELATIONS** (WARNER BROS.)

Words and Music by **Matthew Bellamy** * Transcribed by **Jeff Perrin**



T = thumb



A Intro (0:20, 2:42)

Moderately ♩ = 138

Ah

ah

Em F#m7(4)

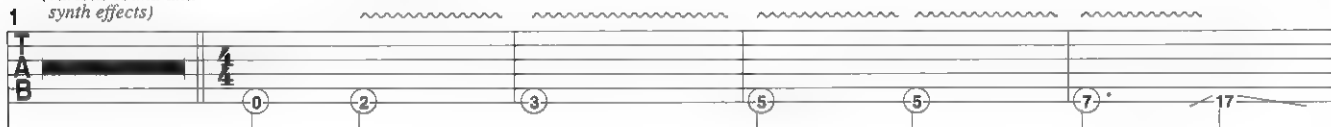
G5

A

B

Gtr. 1 (elec. w/dist.)

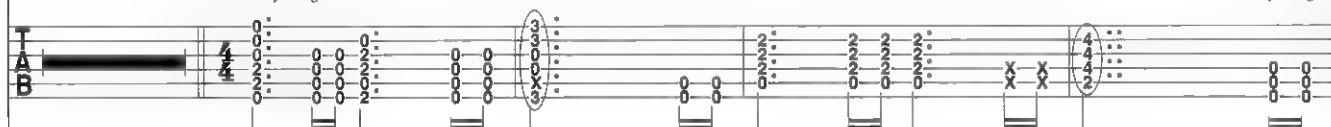
(various sound and synth effects)



Gtr. 2 (acous.)

Rhy. Fig. 1

end Rhy. Fig. 1



Bass (w/light dist.)

Bass Fig. 1

end Bass Fig. 1



Ah

ah

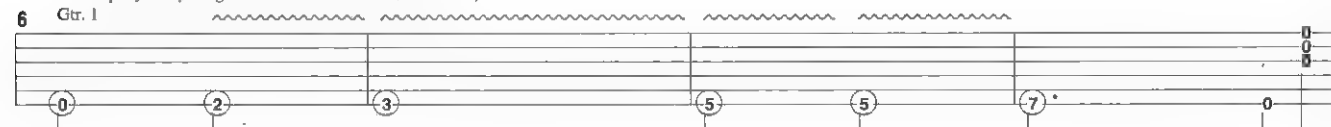
Em F#m7(4)

G5

B

Gtr. 2 plays Rhy. Fig. 1 three times simile (see bar 2)

Gtr. 1



Bass plays Bass Fig. 1 three times (see bar 2)

1. 2. 2nd time, skip ahead to E

Ah

ah

Em F#m7(4)

G5

B

B

10 trem. pick



15 Gtr. 1 N.C.(Em) w/bar -1/2

(trem. pick while sliding note down neck)

Bass Bass Fig. 2 (repeat previous bar)

B 1st Theme (0:57)

(w/heavy dist. and flanger)

*w/bar

20 (G) (C) (G)

*Flutter tremolo bar while picking notes.

24 (B) (C) (E \flat) (G)

28 (Cm) (G) (A \flat) (E \flat)

32 (G) (A \flat) (E \flat) (G)

The Pedals That Make The Tone

(Cm)

36

The musical score for 'The Rose Tree' is presented on a grand staff. The upper staff is a treble clef with a key signature of one flat (B-flat). The lower staff is a bass clef. The melody is written in the treble staff, featuring a series of eighth and sixteenth notes. The lyrics are written below the bass staff. The score is divided into measures by vertical bar lines. The first measure contains the lyrics 'The Rose Tree', the second 'grew so tall', the third 'that the birds and bees', the fourth 'could all be seen', the fifth 'in the leaves and flowers', the sixth 'of the Rose Tree', and the seventh 'The Rose Tree'. The score ends with a double bar line and a repeat sign.

(Cm)

trem, pick

(Eb)

(Ab)

(Eb)

40

The musical score for 'The Rose Tree' is presented in three systems. The first system contains the vocal melody for the first line of the song, starting with a treble clef and a key signature of one flat. The melody is written on a single staff with a soprano clef. The second system contains the vocal melody for the second line of the song, continuing from the first. The third system contains the vocal melody for the third line of the song, continuing from the second. The lyrics are written below the melody. The score is in common time (C) and is for a single voice part.

16 15 13 11 13 15 16 15 13 11

3 3-3 3 3-3 3 3-3 3-5 6 6-6 6 6-6 6 6-6 6-6 6-6 4 4-4 4 4-4 4 4-4 4-4 6-6 6-6 6 6-6 6-6 6-6 6-6

(G)

(A_b)

(B)

(D#)

44

The image shows a musical score for the song "The Rose Tree". It consists of two systems of staves. The first system has a vocal line (soprano) and a piano accompaniment line. The vocal line contains the lyrics "The Rose Tree" and "The Rose Tree". The piano accompaniment line features a melody with notes and rests, and a bass line with notes and rests. The second system continues the melody and accompaniment. The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked "Allegretto". The score is for a solo voice and piano.

Ooh

(G#m)

(D#)

Ooh

(E)

(B)

48

The musical score for "The Rose Tree" consists of two systems. The first system features a vocal melody on a five-line staff with notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A1

Ooh

(D#)

(E)

(B)

ooh
(D#)

52


[illegible]

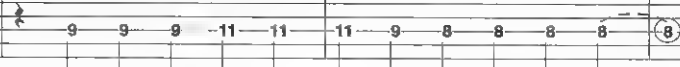
“KNIGHTS OF CYDONIA”

(G#m)

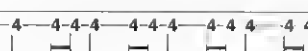
56 16

Gtr. 3 (elec. w/light dist., phase shifter and delay)

* 



**played slightly behind beat*



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D 1st Verse (2:07)

Come ride with me through the veins of history I'll
 G#m B E B

Gtr. 1 (w/light dist. and reverb)
w/bar

Handwritten musical score for guitar and bass. The guitar part is on a six-line staff with a key signature of one flat (Bb) and a 6/8 time signature. It features a melodic line with many accidentals and a complex rhythm. The bass part is on a five-line staff with a key signature of one flat and a 6/8 time signature, featuring a steady eighth-note pattern. The score is divided into measures by vertical bar lines.

show you a god who falls asleep on the job And

[illegible]

how can we win when fools can be kings
Em B C G
let ring

[illegible]

Don't waste your time or time will waste
B C G/B B

[illegible]

you

Em

Gtr. 1

go back to **A** Intro

76

Bass plays Bass Fig. 2 four times (see bar 16)

E (3:10)

N.C.

Gtr. 1

N.C.(Em)

*Gtr. 3 (w/dist.) performs random string noise

80

Bass

*Rub strings and perform random pick scrapes w/pick hand while manipulating tremolo bar with fret hand.

F 1st Chorus (3:18)

No one's gonna take me alive
time has come to must fight things for
You and I must fight fight to our survive
You and I must fight fight to our survive

The

N.C.

Bass (first time only)

85

(play 4 times)

G 2nd Chorus (3:46)

No one's gonna take me alive
E5 Bm

The

E5

Gtr. 1

Rhy Fig. 2

end Rhy. Fig. 2

89

Bass

time has come to make things right

A

P.M.

93

Bass

You and I must fight for our rights

E5

Gtr. 1 plays Rhy Fig 2 (see bar 89)

Bass

97

Bass

101 Gtr 1
light P M

[H] (4:14)

(♩ = ♩)

(3.) No one's gonna me alive

(4.) You and I must fight for our rights

N.C.(E6)

(Bm)

Gr. 3 plays Fill 1 fifth time (see below)
 (w/heavy dist.)

105

(Whispery desc.)

time You has and come to must make things to survive right

[1.-5.]

109 (A5) (Em)

The musical score for 'The Rose Tree' is presented on two staves. The melody is written on the upper staff, and the accompaniment is on the lower staff. The key signature is one flat (B-flat), and the time signature is 3/4. The melody consists of a series of eighth and sixteenth notes, with some measures containing triplets. The accompaniment is a simple harmonic support, primarily using quarter and eighth notes. The score is divided into two systems, each containing five measures. The first system ends with a double bar line, and the second system ends with a final double bar line. The title 'The Rose Tree' is written in a decorative font at the bottom of the page.

16. **I** **Outro** (5:37)
(E5)

113

116

The musical score for Exercise 116 consists of two staves. The top staff contains a sequence of notes with fingerings: a triplet of three eighth notes (fingering 3), followed by two eighth notes (fingering 0), then another triplet of three eighth notes (fingering 3), followed by two eighth notes (fingering 0), then a triplet of three eighth notes (fingering 3), followed by two eighth notes (fingering 0), then a triplet of three eighth notes (fingering 5), followed by two eighth notes (fingering 7), then a triplet of three eighth notes (fingering 5), followed by two eighth notes (fingering 7), and finally a triplet of three eighth notes (fingering 5). The bottom staff contains a sequence of notes with fingerings: a triplet of three eighth notes (fingering 3), followed by two eighth notes (fingering 0), then another triplet of three eighth notes (fingering 3), followed by two eighth notes (fingering 0), then a triplet of three eighth notes (fingering 3), followed by two eighth notes (fingering 0), then a triplet of three eighth notes (fingering 5), followed by two eighth notes (fingering 7), then a triplet of three eighth notes (fingering 5), followed by two eighth notes (fingering 7), and finally a triplet of three eighth notes (fingering 5). The exercise is marked with a '3' indicating a triplet.

Full 1 (5:09)
(E5)
*Gtr. 3 (w/dist., chorus, reverb and delay)

(Bm) (A5) (Em)

T 4/4
B 4/4

*synth. arr. for gtr



"NEON KNIGHTS" BLACK SABBATH

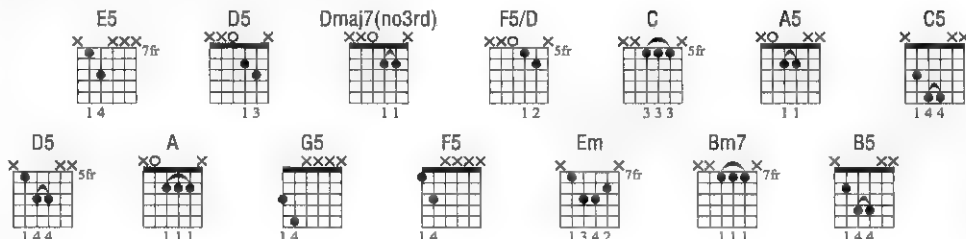
As heard on **HEAVEN AND HELL** (WARNER BROS.)

Words by Ronnie James Dio * Music by Ronnie James Dio, Terence Butler, Anthony Iommi and William Ward * Transcribed by Jeff Perrin

All guitars are tuned down one half step (low to high, E \flat A \flat D \flat G \flat B \flat E \flat).

Bass tuning (low to high): E \flat A \flat D \flat G \flat .

All music sounds in the key of E \flat minor, one half step lower than written.



A Intro (0:00)

Moderately ♩ = 108

N.C.(E5)

*Gtr. 1 (elec. w/dist.)
P.M. (play 3 times)

1

TAB 4/4

Gtr. 1 (elec. w/dist.) P.M. (play 3 times)

Rhy. Fig. 1 E5 P.M. P.M. P.M.

Bass (play 3 times) Bass Fig. 1

B Verses (0:10, 0:45, 2:43)

1. Oh Hold no here it comes again
Nothing's in the past it good things never last
2., 3. Cry Ride out out to protectors legions of the brave
of the realm

Gtr. 2 plays Fill 1 first time on 3rd Verse (see below)

5

Gtr. 1 P.M. P.M. P.M. (repeat previous two bars) 2

Bass plays Bass Fig. 1 twice (see bar 3)

on 2nd Verse,
go back to B first time

Can't remember when we came so close to love before
Nothing's in the past it always seems to come again
Time again to save us from the jackals of the street
Captain's at the helm us from sail across the sea of

9

Gtr. 1 P.M. P.M. P.M. P.M. D5 Dmaj7(no3) D5 Dmaj7(no3)

Bass

Fill 1 (2:43)

Gtr. 2

(E5)

TAB 4/4

10

1., 4. | 2., 3., 5. 2nd time, skip ahead to **D** 2nd Pre-chorus (2.) Again

(4.) street (3.) lights
Gtr. 1 E5 (5.) lights
(5.) Again

13 P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Bass plays Bass Fig. 1 (see bar 3) Bass plays Bass Fig. 1 (see bar 3)

C 1st and 4th Pre-choruses (0:35, 2:08) last time, skip ahead to **H** Outro again

17 D5 and D again F5/D and again C/G

E5 go back to **B** 2nd Verse

21 P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Bass plays Bass Fig. 1 twice (see bar 3)

D 2nd Pre-chorus (1:08)

Circles Blessed and rings dragons and kings
A5 Blessed by the night C5 holy and kings
E5 D5 N.C.(C) A5

25 Gtr. 1 Bass

30 charm and a spell Called by the toll of the bell
C5 D5 G5 D5 E5 A5 G5

E 3rd Pre-chorus (1:28)

Bloodied angels fast descending moving on a never-
Phantom figures free forever out of shadows
D5 C D

35 A5

bending
shining
C

ever bright

light

A5

Gtr. 1 substitutes Rhy. Fill 1 second time (see below)

40



Bass substitutes Bass Fill 1 second time (see below)



42

F5

G5

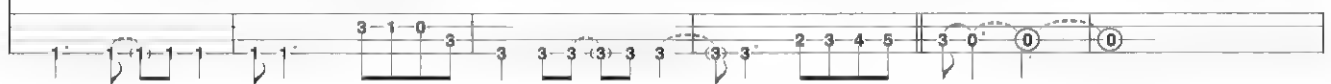
neon

knights

F Chorus (1:48)

A5

45



Neon knights

All right

51



G Guitar Solo (1:58)

Em

Bm7

B5

C5

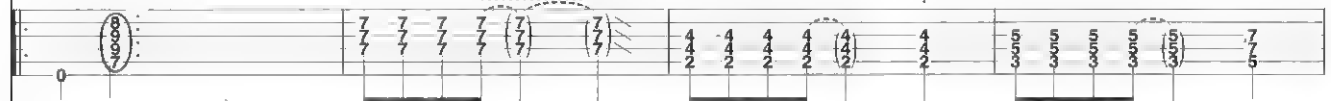
D5

Gtr 2 (elec. w/dist.)

57



Gtr 1
Rhy. Fig. 2



Bass
Bass Fig. 2



Rhy. Fill 1 (1:41)

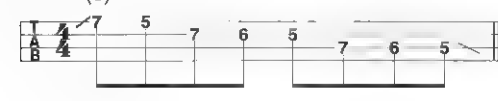
Gtr 1 (C)

PM



Bass Fill 1 (1:41)

(C)



61

Em A5 D5 C5 D5

end Rhy. Fig. 2

end Bass Fig. 2

For more bass tips, check out
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65

Em Bm7 B5 C5 D5

Gtr. 1 plays Rhy. Fig. 2 three times (see bar 57)

Gtr. 2

Bass plays Bass Fig. 2 three times (see bar 57)

69

Em A5 D5 C5 D5

73

Em Bm7 B5 C5 D5

77

Em A5 D5 C5 D5

81

Em Bm7 B5

The Pedals That Make The Tone

84 C5 D5 Em A5

The first system of the musical score for 'The Rose Tree' is presented on a five-line staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is written in a soprano clef. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). There are slurs over the first four notes and the last four notes. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes: 'The' under G, 'Rose' under A, 'Tree' under Bb, and 'The' under A. The system is labeled 'D5' and 'C5' at the top.

B
Gtr. 2

89 17 15 17 15 17 15 17 15 15 12 12 14 12 14 12 15 12 15

3

Gtr I

[illegible]

go back to **B** 3rd Verse

N.C.

91

15-12 15 15-12 15 12 15 12 14 12-15-12 14 12 14 12 14 14 12 14 12 14 12 14-13-12-10 12-10 12 12

4 2 0 0 3 3 2 0 0 10 9

9 9 7 7 5 5 4 7 5 4

7 5 4

E5

Gtr. 1 plays Rhy. Fig. 1 through fade out (see bar 3)

Gtr 2

Neon

knights

Bass plays Bass Fig 1 through fade out (see bar 3)

Neon knights

Neon knights

All right

101

Left Right

1/2 1 1/2 1 1/2 1/2

12 (12) (12) (12) X X 12 (12) (12) (12) (12) (12) (12) (12) (12) (12) (12) (12) (12) X 9

pitch, E

105

PH PH

PH

slight PH

pitch: F#

E

B

(begin fade)

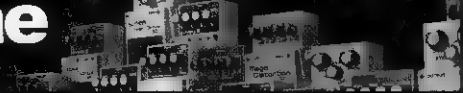
109

Musical staff 109 contains the following sequence of notes and rests: 12, 14, 12, 14, 12, 14, 12, 14, 12, 12, 12, 12, 14, 12, 12, 12, 10, 12, 13, 12, 10, 0, 14, 12, 10, 12, 12, 12, 12.

[illegible]

(fade out)

[illegible]



"YOUR BETRAYAL" BULLET FOR MY VALENTINE

As heard on **FEVER (JIVE)**

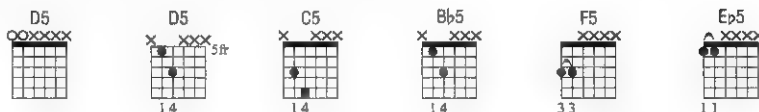
Words and Music by Matthew Tuck, Jason James, Michael Paget, Michael Thomas and Don Gilmore * Transcribed by Jeff Perrin



All guitars are in drop-D tuning down one whole step (low to high, C G C F A D).

Bass tuning (low to high): C G C F.

All music sounds in the key of C minor, one whole step lower than written.



A Intro (0:00)

Moderately ♩ = 134

D5

Gtrs. 1 and 2 (elec w/dist.)

Rhy. Fig. 1

P.M.

1., 2., 3.

4

*Gtr 3 (elec w/dist.) performs pick scrape

1

TAB

Bass

Bass Fig. 1

*doubled

B (0:15)

D5

Gtr 3

4 (trem. strum 16th note rhythms)

7

Gtrs. 1 and 2

Rhy. Fig. 2

P.M.

(repeat previous two bars) 2

Bass

Bass Fig. 2

(repeat previous two bars) 2

Gtrs. 1 and 2 play Rhy. Fig. 1 twice (see bar 1)

Gtr 3

8

Bass plays Bass Fig. 1 twice (see bar 1)

15

B (0:36)

D5

Gtrs. 1 and 2 play Rhy. Fig. 2 three times (see bar 4)

Riff A

(play 3 times)

12

Bass plays Bass Fig. 2 three times (see bar 4)

Gtrs. 1 and 2

For more bass tips, check out
PLAY BASS DVD at www.guitarworld.com/store.

D5

E Verses (1 19, 2 24)

veins

1. Am I going insane
An evil feeling attacks
2. Is it my turn to die
So now I dance in the flames

My blood is
My body's
My heart is
I love you

D5
Gtrs 1 and 2

25 P.M. -----

Substitute Bass Fill 1 on repeat of 2nd Verse (see below)

boiling aching Inside there's no of turning my back black So take your eyes off the trigger
pounding crying as I say goodbye my name face As your eyes start to blister
You said that we'd be forever
Now that we can't be together

28

I'm not to blame if your world turns to embrace So here we
There's just no hope for our final embrace
How could you kill me and lie to my embrace So here we
There's just no hope for our final embrace

Gtr. 2 plays Fill 1 (see below)

31 P.M. -----

Bass Fig 4

are I'm in your head I'm in your heart

34

w/fdbk. pick scrape
pitch G
(repeat previous bar)

Bass Fill 1 (2 32)

Fill 1 (1:39, 1:46, 2:43, 2:50)

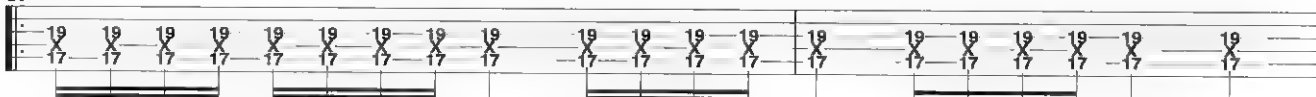
F Chorus (1:55, 2:59, 4:18)

You were told to run away
I was told to stay away
D5

Gtrs. 1 and 2 play Rhy. Fig. 3 (see bar 16)

Gtr. 3

37

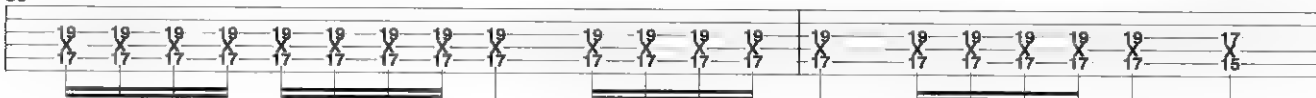


Bass plays Bass Fig. 3 (see bar 16)

Soak the place and light the flame
Those two words I can't obey

C5

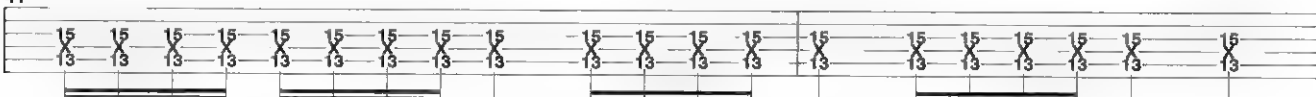
39



Pay the price for your betrayal
Pay the price for your betrayal

B>5

41



2nd time on 1st Chorus, go back to **E** 2nd Verse

2nd time on 3rd Chorus, skip ahead to **H** Outro

your betrayal
your betrayal

betrayal

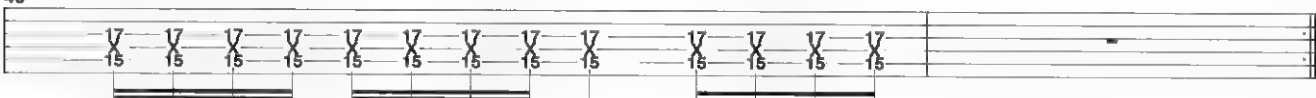
your betrayal
your betrayal

(2nd time,
3rd Chorus)

C5

N.C.

43



G Interlude (3:28)

D5

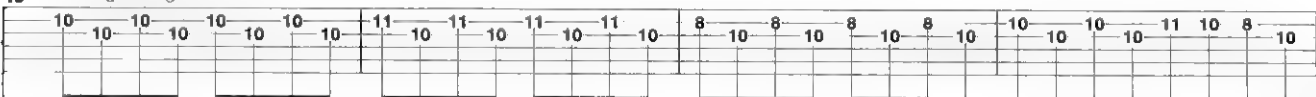
F5 Eb5 D5 Eb5

Gtr. 3

Riff B

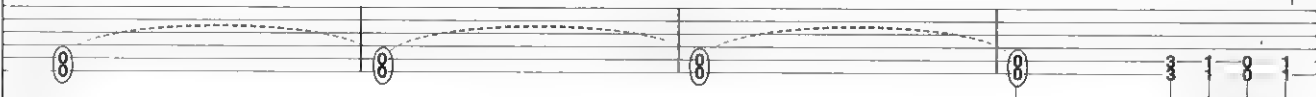
let ring throughout

45



Gtrs. 1 and 2

P.M.



Bass

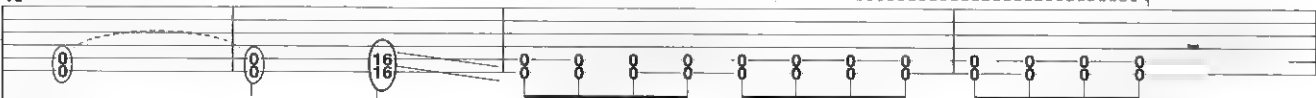


D5

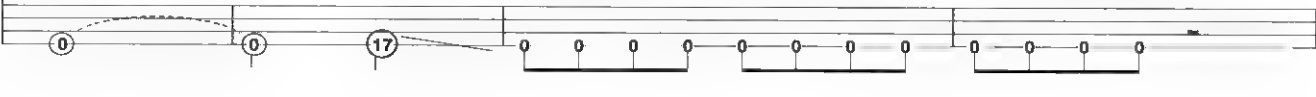
Gtr. 3 repeats Riff B (see bar 45)

Gtrs. 1 and 2

49



Bass



Ooh **ah**

D5 F5 Eb5 D5 Eb5 Bb5 D5 F5 Eb5

Gtr 3 Riff C *end Riff C*

53 *let ring throughout*

Gtrs. 1 and 2 P.M.

**Play note staccato (short) on repeat*

Bass

**Play note staccato (short) on repeat*

Ooh **ah**

D5 F5 Eb5 D5 Eb5 Bb5 D5 F5 Eb5

Gtr. 3 repeats Riff C (see bar 53)

Gtrs. 1 and 2 P.M.

58

Bass

So here we are **I'm in your head** **I'm in your heart**

(So here we are) (I'm in your head) (I'm in your heart)

D5 go back to [F] Chorus

Gtrs. 1 and 2 w slight fdbk

63

Bass plays Bass Fig. 4 three times (see bar 33)

**Let string ④ ring while performing pick scrape*

[H] Outro (4:46)

D5
Gtrs. 1 and 2
P.M.

67

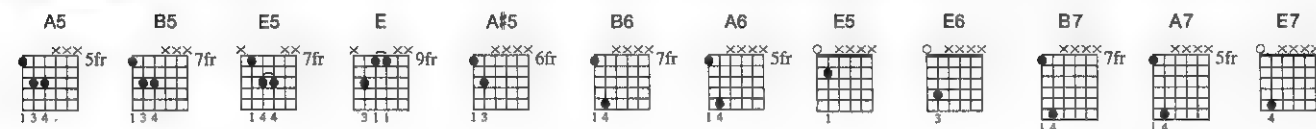
Bass



"ROCK 'N ME" STEVE MILLER BAND

As heard on **FLY LIKE AN EAGLE** (DCC COMPACT CLASSICS)

Words and Music by Steve Miller * Transcribed by Dale Turner



A Intro (0:00)

Moderately ♩ = 120

1 Elec. Gtr. (clean)

5 Gtr. N.H.

Bass

9 N.H.

Chords: A5, B5, E5, B5, E, B5, A5, B5, E5, B5, E

B 1st and 4th Verses (0:28, 2:04)

1. Well I been lookin' real hard and I'm tryin' to find a job but it
 4. Don't get suspicious now don't be suspicious babe you
 light P.M. until bar 30

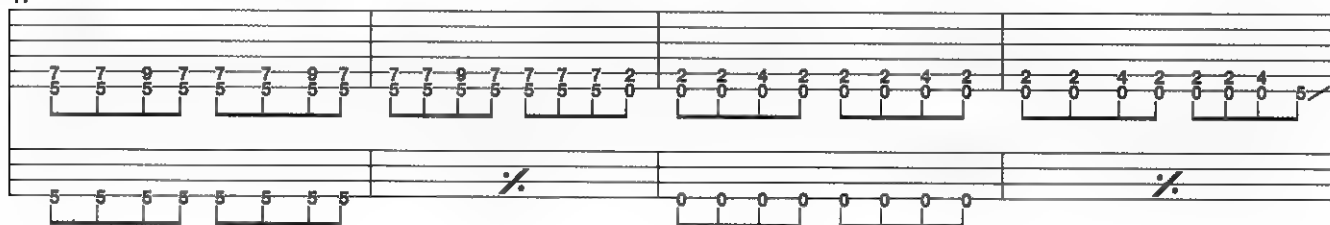
13 N.C.(B5)

Chords: A5, A#5, B5, B6, B5, B6, B5, B6, B5

(repeat previous bar)

just keeps gettin' tougher every day But I got to do my part 'cause I know in my heart I got to
know you are a friend of mine And you know that it's true that all the things that I do are gonna
A5 A6 A5 A6 A5 A6 A5 E5 E8 E5 E6 E5 E6 E5 E6

17

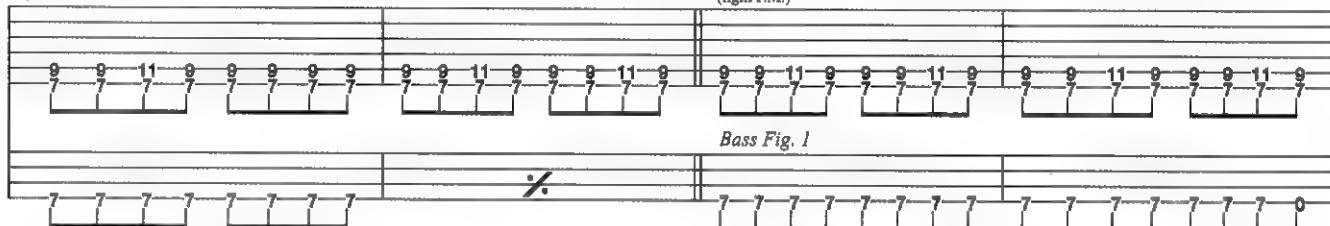


C 2nd, 3rd and 5th Verses (0:44, 1:15, 2:20)

please my	sweet	baby	yeah	2. Well I	ain't	superstitious	and I	don't get	suspicious	but my
come back	to you	in your	sweet time	3., 5. I	went from	Phoenix Arizona	all the	way to	Tacoma	Philadelphia
B5	B6 B5			B6 B5	B6 B5	B6 B5	B6 B5		B6 B5	B6 B5

(light P.M.)

21



woman	is	a	friend of	mine		And	I	know	that	It's true	that	all the
		Atlanta		L. A.			Northern			California		where the
A5	A6	A5	A6	A5	A6	A5	A6	E5	E6	E5	E6	E5

25

[illegible]

28



D 1st Chorus (1:00)

rockin'	me	baby				Keep on a -	rockin'	me	baby						Keep on a -						
B5	B6	B5		B6	B5		B6	B7		B6	A5	A6	A5		A6	A5	A6	A7		A6	E5
Gtr.																		light P.M.			

31



Bass repeats Bass Fig. 1 (see bar 33)

go back to **B** 4th Verse

[illegible]

For more bass tips, check out
PLAY BASS DVD at www.guitarworld.com/store.

G (2:34)

H 3rd Chorus (2:36)

[illegible]

60

Keep on a - rockin' me baby

A6 A5 A6 E5 E6 E5 E6 E5 E6 E5 E6 E5 E8 B5 B6 B5 B6 B5

7 7 9 7 7 7 9 2 2 2 4 2 2 2 4 2 2 2 4 2 2 2 4 9 9 11 9 9 9 11 9

5 5 5 5 5 5 5 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 4 7 7 7 7 7 7 7 7

5 5 5 5 5 5 5 0 0 0 0 0 0 0 0 0 0 0 7 7 0 7 7 7 7 7 7 7 7

begin fade (2:52)

baby baby baby Keep on rockin' me baby
 B6 B5 A5 B5 A#5 B5 A#5 B5 A5

Gtr.
 64 light P.M. -----, light P.M. until end

Bass continues simile, following chord symbols

fade out

68

Keep on a - rockin' me baby

A6 A7 A6 E5 E6 E5 E6 E5 E6 E5 E6 B5 B6 B5 B6 B5

Keep on a - rockin' me rockin' me rockin'

(7) 7 9 10 10 10 9 2 2 4 2 2 2 4 (4) 4 2 2 2 2 2 4 9 9 11 9 9 9 11 9

(5) 5 5 5 5 5 5 0 0 0 0 0 0 0 0 0 0 0 0 0 0 4 7 7 7 7 7 7 7 7



WATCH & LEARN

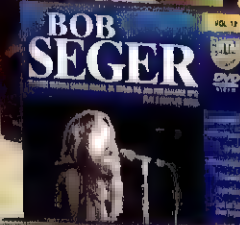
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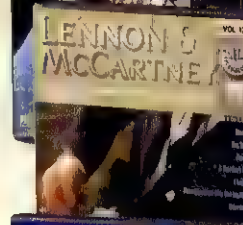
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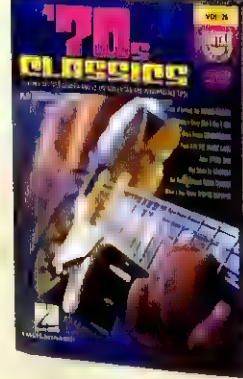
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SOUND

PEAVEY 6534• HEAD 6 430 4x12 CAB 146 SCHECTER DIAMOND SERIES C-1 CUSTOM AND SOLO-S STANDARD 148 APPLE LOGIC STUDIO/APOGEE GIO 150 CARP AMPLIFICATION 1090 152

LIVE WIRE

DigiTech HardWire Series effect pedals



* BY CHRIS GILL

I T SHOULDN'T COME as a surprise to anyone that the longest-lived, best-selling effect pedals are generally straightforward, no-nonsense products. While most guitarists love stomp boxes with silly names that make obscene and ungodly noises, these products generally are of limited usefulness on a day-to-day basis, although they're often just what the doctor ordered for certain brief sound effects or more experimental musings. However, if you look at most pros' pedal boards, you're more likely to see a bunch of timeless mainstays than trendy obscurities or crusty eccentricities (unless you're looking at the Edge's setup, which is another story altogether).

While the DigiTech HardWire Series effect pedals may seem like a rather sober bunch at first glance, closer examination reveals that DigiTech is offering a solid assortment of useful tools that are sure to survive in players' rigs long after a dozen or so musical trends have come and gone. All HardWire pedals provide professional features and performance, like true bypass and constant 15-volt operation to retain the integrity of your guitar's

signal, yet they're priced affordably. The seven pedals currently offered cover just about every essential base, including a tuner, various colors of overdrive and distortion, chorus, reverb and delay.

FEATURES

THE HARDWIRE LINE consists of seven compact pedals: the HT-2 Chromatic Tuner, CM-2 Tube Overdrive, SC-2 Valve Distortion, TL-2 Metal Distortion, CR-7 Stereo Chorus, DL-8 Delay/Looper and RV-7 Stereo Reverb. All except the HT-2 tuner have a similar layout consisting of four parameter control knobs located near the top edge (the HT-2 has an LED tuning display and Tuning and Mode buttons). The distortion/overdrive pedals also feature a mini toggle switch below the knobs for

selecting different distortion modes. Each pedal except the HT-2 also comes with a plastic Stomplock knob guard that protects the knobs from damage and keeps your settings from being inadvertently altered.

Both the CM-2 Tube Overdrive and SC-2 Valve Distortion feature level, low, high and gain controls, while the TL-2 Metal Distortion has level and gain controls and a pair of concentric knobs that control high/low EQ and midrange/frequency settings. All three of these pedals feature mono inputs and outputs. The CR-7 Stereo Chorus, DL-8 Delay/Looper and RV-7 Stereo Reverb each have a rotary switch that lets you select various modes and presets: seven chorus types on the CR-7, seven reverbs on the RV-7, and four maximum delay times and seven

CHECK

GRAPH TECH RESOMAX HARMONIC BRIDGE SYSTEM AND TUSQ XL NUTS 152 WAY HUGE AQUA-PUSS MKII ANALOG DELAY PEDAL 154 MXR M82 BASS ENVELOPE FILTER 156



OVERALL VALUE

SPECS

LIST PRICES HT-2, CM-2, SC-2 and TL-2, \$139.95, CR-7, \$189.95, RV-7, \$199.95; DL-8, \$219.95

MANUFACTURER

DigiTech, digitech.com

CONTROLS

HT-2: tuning and mode buttons, CM-2: level, low, high and gain knobs, Modified Classic mode switch, **SC-2:** level, low, high and gain knobs, Crunch/Saturated mode switch; **TL-2:** level, low/high/mid/mid freq and gain knobs. **Tight/Loose** mode switch, **CR-7:** level, speed and depth knobs, Chorus mode rotary switch with

Studio, Multi, Modern, Boutique, Analog, Jazz and Vintage modes; **DL-8:** level, repeats and time knobs, Delay Time/Mode rotary switch with 0.5-, 1-, 2-, 8-second max. delay times and Reverse, Modulated, Analog, Slap, Lo-Fi, Tape and Loop modes; **RV-7:** level, liveliness and decay knobs and Reverb mode rotary switch with Plate, Room, Spring, Hall, Gated, Modulated and Reverse modes

FOOTSWITCH Effect on/off (all)

INPUTS HT-2, CM-2, SC-2 and TL-2 1/4-inch mono; CR-7, DL-8 and RV-7 1/4-inch stereo

OUTPUTS HT-2, CM-2, SC-2 and TL-2 1/4-inch mono (mute and thru out on HT-2); CR-7 DL-8 and RV-7, 1/4-inch stereo

OTHER Easy-access nine-volt battery compartment, optional nine-volt AC adapter



CM-2
Tube Overdrive



HT-2
Chromatic Tuner



SC-2
Valve Distortion



delay types on the DL-8. All three pedals have a pair of inputs and a pair of outputs to provide true stereo operation.

PERFORMANCE

ALL HARDWIRE PEDALS are very easy to use. The DL-8 is the most "complicated" of the bunch, allowing users to engage tap tempo or looper functions by holding down the effect on/bypass pedal. Tap tempo requires a bit of forethought as you need to hold down the pedal for two seconds before the function engages, so you may have to wait an extra bar or two before locking delay tempos with a drummer or sequencer. The DL-8 has a maximum delay time of eight seconds and can record stereo loops up to 20 seconds long, making it exceptionally versatile. The pedal provides a variety of excellent delay effects, from crystal-clear digital repeats to fat, warm analog-style echoes.

The CM-2 Tube Overdrive, SC-2 Valve Distortion and TL-2 Metal Distortion cover just about every popular flavor of overdrive and distortion. The CM-2 features

switchable Modified and Classic modes to deliver everything from clean boost with a slight amount of "hair" (Classic) to high-gain overdrive that falls just short of distortion (Modified). The SC-2 produces crunchy overdrive (Crunch mode) and fat distortion textures (Saturated mode) that maintain the guitar's natural tone and character. Tones on the TL-2 are more extreme, ranging from tight, solid-state-style mayhem (Tight mode, mid EQ cut) to fat, singing lead tones with near-infinite sustain (Loose mode, mid EQ boosted). The TL-2's Mid Frequency control covers a rather wide range, including a wah-like sweet spot that's perfect for soloing.

Whether you prefer thick, warbling classic chorus pedal effects or smooth, jazzy studio chorus tones, the CR-7 covers just about every variety of chorus a guitarist could desire. The RV-7 is a very impressive reverb pedal, featuring a variety of stellar reverb presets developed by DigiTech's sister company, Lexicon. Its reverb effects have the smooth tails and detailed definition you'd expect

from an expensive studio processor, rather than the grainy, washed-out tones produced by most inexpensive reverb pedals. The HT-2 chromatic tuner is a no-nonsense, easy-to-use tuner with Strobe and Normal modes that provide accurate tuning. Its LEDs are very bright and visible under stage lights and dim lighting, although the display can look a little washed-out in bright sunlight.

THE BOTTOM LINE

DIGITECH'S HARDWIRE PEDALS may not introduce any revolutionary new sounds, but if you're looking for an affordable set of pedals that are built to last, provide useful, timeless tones and deliver professional-quality sound and performance, they're an incredible value and a worthy investment. **9C**

ON DISC!

PRO	
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CRUNCH TIME

Peavey 6534+ head and 430 4x12 cab



Crunch voicing can be activated on the front panel and through the footswitch.

Both channels have controls for pre gain, post gain, low, mid, high, presence and resonance.

* BY ERIC KIRKLAND

PEAVEY'S 6505 SERIES amps' famous tone provides the molten fuel for countless ass-kicking metal bands, including Chimaira, Bullet for My Valentine, Sworn Enemy, In Flames and P.O.D. At the heart of this gain machine is a hot-rodded, British-inspired circuit, but its 120-watt 6L6 power section trumps genuine British-type tones with scooped mids, floor-shaking lows and glass-shattering highs.

The new Peavey 6534+ replaces those 6L6s with EL34 power tubes, unleashing more of the circuit's midrange bark and bulldog bite. But Peavey didn't stop there. Modifications to the Rhythm channel vastly improve the clean headroom, and the footswitch now lets you activate that channel's Crunch mode. Peavey mates this amp with its new 430 4x12 cab, which is loaded with Stephens Tru-Sonic 30-watt speakers and designed to provide a broader, more open tone, with classic midrange accents.

FEATURES

WITH ITS BLACK Tolex covering, honeycomb grille and brushed-silver faceplate, the 6534+ looks like other 6505 Series amps. The real magic happens in the newly designed power section, where four EL34s turn out 120 watts of authentic British-style snarl and snap. The 6534+ taps into power amp distortion faster than the 6L6-based 6505 amps, creating a tighter overall response and focusing the projection so that it will cut through saturated mixes even better



The 430 4x12 cab contains four Stephens Tru-Sonic 30-watt 12-inch speakers.

than its 6L6-driven predecessors. As with the other 6505s, six 12AX7 preamp tubes imbue the preamp with loads of gain.

Both the Rhythm and Lead channels have their own controls for pre gain, post gain, low, mid, high, presence and resonance. The Rhythm channel also has a bright switch and a switch to engage the gain-accelerating Crunch mode. On the back end, you'll find a preamp output, effect loop, bias test points and two speaker outputs with four-, eight- and 16-ohm options.

PERFORMANCE

THE SATURATED GAIN levels of Peavey's 6505 Series and original 5150 amplifiers sound inspiringly rich when played alone but tend to lose some of their luster in a metal band's thick mix. This new amp's redesigned power section and EL34 tubes cut right through sizzling cymbals, hi-hats and snare frequencies, so that all of the exciting tones reach out

beyond the stage. This also makes it possible to turn the resonance control higher, thereby increasing rib-crushing bass and low-mid wallop without washing out the bottom end. Similarly, the presence knob boosts the amp's focus across the upper-mid frequencies rather than the piercing high-frequency spectrum. All of this results in even more useable sustain and greater note clarity.

The Rhythm channel also seems to draw more gain from the power section and remains cleaner at higher volume levels than the standard 6505 or 6505+ amps. Players who like to control their gain levels with the guitar's volume knob will enjoy how well the 6534+ cleans up even at higher gain settings in the Crunch mode. Of the amp's three modes, this one best illuminates the EL34's upper-midrange presence, blooming harmonics and tight string control. It was here that I conjured up the most authentic Van Halen, AC/DC and Leslie West tones that I've heard from a 6505 Series amp. With the amp cranked or turned down to bedroom volume, I could feel the EL34 power section pushing the speakers when I dug into the notes, and there was ample control over volume and saturation through pick-attack variation and my guitar's volume knob.

Even though I tested the 6534+ through several cabinets, it really sounded best with Peavey's new 430 4x12 cab. The Stephens Tru-Sonic speakers' midrange performance falls somewhere between a classic Vintage 30 and a Greenback, with a tauter feel, greater speed and increased frequency extension on both ends of the spectrum.

THE BOTTOM LINE

THE 6534+'S EL34 power section takes this amp design to a stimulating new level of usability, with British-flavored midrange punch, aggressive note separation and a Rhythm channel that stays clean and controllable at extreme stage volumes. Additionally, Peavey's Stephens Tru-Sonic-loaded 430 cabs are retro-modern companions for the 6534+ or any amp that needs a cabinet capable of a broader tonal range. **SC**



SPECS

LIST PRICES: 6534+ head, \$1,399.99, Peavey 430 cabinet, \$999.99
MANUFACTURER: Peavey Electronics LTD, peavey.com
POWER OUTPUT: 120 watts
CHANNELS: Rhythm (with switchable Crunch mode) and Lead
TUBE COMPLEMENT: Four EL34s, Six 12AX7s
FEATURES: Input jack, power and standby rocker switches, effect loop, preamp output, bias points, ground switch, footswitch channel-specific EQ, volume, gain, presence and resonance controls
Crunch mode: three-button footswitch allows channel switching, activates Crunch mode and turns effect loop on or off
CONTROLS: Channel select button, Rhythm channel bright and crunch buttons; separate pre gain, post gain, low, mid high, resonance and presence controls for Rhythm and Lead channels; power and standby switches
COVERING: Black Tolex
CABINET: Four Stephens Tru-Sonic 30-watt 12-inch speakers



PRO	CON
TIGHTER HIGH-GAIN RESPONSE • MORE CLEAN HEADROOM • CRUNCH MODE FOOTSWITCH ACTIVATION	NO REVERB • CRUNCH MODE SHARES RHYTHM CHANNEL'S CONTROLS

DOUBLE DIAMOND

Schecter Diamond Series C-1 Custom and Solo-6 Standard

* BY ERIC KIRKLAND

SCHECTER'S OVERSEAS manufacturing has made it possible for guitarists to own truly impressive instruments at prices that would have been a bargain 25 years ago. The South Korean-built Diamond Series C-1 Custom and Solo-6 Standard guitars that I'm reviewing this month demonstrate this—they rival the quality standards of custom-shop creations, and do so at about a fourth of the price. No matter how affordable they are or where they're built, these instruments' ergonomic CNC-crafted bodies, classy looks, high-end components and silky-smooth playability leave practically no room for criticism.

C-1 CUSTOM

THIS DOUBLE-CUT SCREAMER is designed to maximize sustain and generate scintillating treble tones. A thin mahogany body makes the C-1 Custom extremely lightweight and capable of creating remarkable bursts of acoustic volume. A three-piece, set maple neck and ebony fretboard add to the guitar's bright attack, while the string-through body and set-neck construction ensure that the response is balanced by the mahogany body's deep tonal characteristics. The neck's flat, D-shaped contour and seamless Ultra Access joint make it extremely fast in all positions. For the player who appreciates fine woods, the body's carved top and angled headstock are covered in book-matched quilted-maple top. A Seymour Duncan Custom Custom in the bridge position and a Duncan '59 near the neck deliver the C-1 Custom's innate personality, and they can be tapped for single-coil tones with the tone pot's push/pull feature.

PERFORMANCE

THE DUNCAN PICKUPS do an excellent job of focusing and highlighting the C-1 Custom's acoustic attributes. The Custom Custom delivers all of the guitar's bright midrange and plentiful treble overtones, creating an incredible amount of sustain and energy for high-gain chords and medium-gain leads. For cleans and high-gain leads, the Duncan '59 was better at clarifying the C-1 Custom's stinging notes and illuminating the

elusive, buttery undertones. The Duncan '59 can sound a little syrupy, but it allowed plenty of treble to shine through for punchy pick attack variations, and there was enough low end to define sweep arpeggios.

SOLO-6 STANDARD

THE SOLO-6'S SENSUAL tonal foundation comes from its heavy contoured carved mahogany body, which has a beautiful flamed maple top. Rosewood lends warmth to the three-piece mahogany neck, whose true C shape will please vintage fans that remember the joy of playing a deep and relatively narrow mahogany stick. Unlike its vintage inspiration, Schecter's Ultra Access neck joint aggressively contours the heel, leaving no wood to stop you from comfortably reaching the top frets. A wide, double-wing headstock returns stray resonances to the pickups to prevent tone loss when playing beyond the 12th fret. Duncan Designed, PAF-style humbuckers are an ideal match for the Solo-6 Standard, and they can be switched to single-coil with the push/pull tone pot.

PERFORMANCE

WARM, DEEP AND sexy mahogany tones are what the Solo-6 Standard does best. Its clean sounds are rich and interminably pleasing, but the sultry way that it controls overdrive is especially spectacular. The bottom is warm and round, low and high mids jump off the fretboard equally well, and the top strings sing with an ear-tickling sweetness. The string-to-string definition is excellent, as is the attack, ensuring musical clarity when making supersonic runs up the fretboard. The single-coil response doesn't really do this guitar's depth justice, but it's useful when a softer and less powerful tone is required.

THE BOTTOM LINE

SCHECTER'S DIAMOND SERIES C-1 Custom is for players who want a powerful, metal-style guitar with enough treble and sustain to cut through mid-heavy high-gain amp channels. Vintage/modern enthusiasts with a penchant for mahogany-born midrange will likely be awed by the Solo-6 Standard's deep, C-neck shape neck, candy-sweet tones and balanced crunch. **SC**



OVERALL VALUE

SPECS

LIST PRICES: Diamond Series C-1 Custom, \$999.00; Diamond Series Solo-6 Standard, \$799.00
MANUFACTURER: Schecter Guitar Research, schecterguitars.com

SCHECTER DIAMOND SERIES C-1 CUSTOM
BODY: Carved mahogany with bound quilted maple top
NECK: Three-piece maple set construction, Ultra Access joint
FINGERBOARD: Ebony, bound, split-crown markers
SCALE LENGTH: 24 3/4 inches
FRETS: 24 medium
HARDWARE: TonePros Locking TOM bridge, Schecter locking tuners, Graph Tech Tug nut
CONTROLS: Dedicated volumes, master tone with push/pull coil tap, three-way toggle selector
PICKUPS: Seymour Duncan SH-11 Custom Custom (bridge), Seymour Duncan SH-1n '59 (neck)

SCHECTER SOLO-6 STANDARD
BODY: Carved mahogany, bound, flamed-maple top
NECK: Three-piece mahogany, set construction, Ultra Access joint
FINGERBOARD: Rosewood, bound, with clay-colored dot markers
SCALE LENGTH: 24 3/4 inches
FRETS: 22 medium
HARDWARE: TonePros System, Grover tuners, Graph Tech Tug nut
CONTROLS: Dedicated volumes, master tone with push/pull coil tap, three-way toggle selector
PICKUPS: Duncan Designed HB-102b (bridge), HB-101n (neck)



The Solo-6's mahogany body and deep neck create massive midrange tones.

The C-1 Custom's three-piece maple neck and bound ebony fretboard provide explosive highs.

DIAMOND SERIES C-1 CUSTOM	
+PRO	
FAST NECK • AMPLIFIED HIGHS MIX WELL WITH RECTIFIER-STYLE HIGH-GAIN AMP CIRCUITS • INCREDIBLE BUILD QUALITY	ABUNDANCE OF TREBLE CAN SMEAR NOTES WITH CERTAIN AMPS

DIAMOND SERIES SOLO-6 STANDARD	
+PRO	
HIGHS AND MIDS BLEND IDEALLY FOR CLASSIC CRUNCH TONES • GORGEOUS MID RESPONSE • FLAWLESS CONSTRUCTION	SMALLISH MEDIUM-SIZE FRETS LIMIT THE GUITAR'S VOLUME POTENTIAL • SINGLE-COIL MODE CAN SOUND FLAT

ON DISC!

LOGICAL SOLUTION

Apple Logic Studio/Apogee GiO

*** BY CHRIS GILL**

FOR YEARS, MUSICIANS looking for audio production software faced a choice between easy-to-use programs with limited capabilities and powerful, but complicated, packages that required lengthy tutorials just to get you up and running. Apple Logic Pro used to be in the last category, but with each new version Apple's engineers have streamlined even the most advanced functions, making the software much easier to use without sacrificing power or versatility.

The latest version, Logic Pro 9—part of the Logic Studio bundle that includes MainStage 2, Soundtrack Pro 3, and a variety of virtual instruments, effects and loops—takes significant steps toward simplifying workflow. More than 200 new features were added to the latest version, including dozens that were developed specifically for guitarists. When used with Apogee's new GiO USB guitar interface and controller, Logic Studio becomes an impressive all-in-one tool that can handle just about any function in the studio and onstage.

FEATURES

SOME OF LOGIC Pro 9's new guitar-oriented features include the Amp Designer and Pedalboard plug-ins. Amp Designer has 25 amp models plus 25 modeled cabinets, five EQs, 10 reverbs and three mics. Pedalboard contains 30 modeled stomp boxes, up to 10 of which can be used simultaneously. The Apogee GiO controller allows hands-free switching between Amp Designer and Pedalboard setups, and you can even map parameters like wah sweep to the controller's expression pedal input.

Another great new feature for guitarists—and one that is slightly outside the usual studio and live-performance role—is Logic's expanded guitar notation tools. Logic can transform your MIDI performances into music notation and generate guitar tablature from a standard notation source, complete with symbols for hammer-ons, pull-offs and bends. A large library of chord grids is also included, and you can cre-



SPECS

LIST PRICES
Logic Studio, \$499.00;
GiO, \$395.00
MANUFACTURERS
Apple, apple.com;
Apogee Electronics,
apogeedigital.com

MINIMUM SYSTEM REQUIREMENTS
LOGIC STUDIO: Intel Mac, OS X 10.5.7, 1GB RAM, QuickTime 7.5, DVD drive, 9GB hard disk space for application, additional 3GB hard disk space for optional content
APOGEE GiO: Intel Mac or PPC G5, OS X 10.5.7, 1GB RAM, Logic Studio 9

**THE AMP
DESIGNER
MODELS
SOUND VERY
DYNAMIC AND
REALISTIC.**



ate your own chord grids.

Logic Pro 9 also makes it much easier to record and arrange multiple takes as well as edit and move regions. To comp multiple takes, simply highlight the desired sections from each; the software then performs smooth crossfades to make the compiled track sound like a single seamless take. A Track Notes function lets you save detailed notes about a track, such as what amp and mic combination was used or other important reminders that you don't want to forget when working on a project in the future.

The Apogee GiO controller is a brilliantly conceived and executed companion to Logic. It features an elegant layout with five transport buttons, five "stomp box" function buttons, and Previous and Next preset-select buttons at the lowermost corners that enable hands-free and mouse-free operation of Logic. GiO has an instrument input with a preamp that provides optimal guitar signals, and Apogee's legendary 44.1/48kHz 24-bit A/D and D/A converters provide true, professional sound quality. GiO is also compatible with MainStage 2 (included with the Logic Studio bundle) and GarageBand '09.

PERFORMANCE

WHILE LOGIC'S new guitar features are a valuable bonus, the real dealmaker is the program's elegantly redesigned workflow. All editing tools and content browsers are now combined into a single window, allowing users to find desired features and functions instantly. Logic has never been easier to use, and experienced pros will appreciate how much more quickly the new layout allows them to perform any variety

of tasks. Audio editing was a chore on previous versions, but now it's seamlessly integrated into the workflow.

The Amp Designer models sound very dynamic and realistic. The Mini Tweed Combo and various British Stack models are particularly impressive, responding nicely to touch and generating sweet midrange that sits perfectly in a mix. The Pedalboard effects deliver the right balance of grit and fatness to compare favorably to "real world" stomp boxes while losing undesirable noise and artifacts.

The Apogee GiO provides true hands-free operation of most Logic and MainStage functions. GiO is an essential piece of hardware for guitarists that want to use Logic's Amp Designer and Pedalboard plug-ins onstage, and it delivers excellent pro-quality sound.

THE BOTTOM LINE

LOGIC STUDIO is simple enough for beginners to navigate quickly, and it doesn't sacrifice the power and precision pros demand. The new Amp Designer and Pedalboard plug-ins, along with the MainStage 2 software, make Logic Studio a great all-in-one solution for guitarists who want a powerful tool that's as home onstage as it is in the studio, especially when paired with the Apogee GiO controller/interface. **BC**

*PRO	-CON
OUTSTANDING AMP AND STOMP BOX MODELING, ELEGANT WORKFLOW (LOGIC) • PRO A/D D/A CONVERTERS, HANDS-FREE OPERATION (GIO)	MAC ONLY

TUNE-O-MAGIC

Graph Tech ResoMax NV Harmonic Bridge System and TUSQ XL nuts



RESOMAX BRIDGES ARE A SIMPLE AND COST-EFFECTIVE IMPROVEMENT FOR ALMOST ANY TUNE-O-MATIC BRIDGE.

* BY ERIC KIRKLAND

GRAPH TECH'S SLIPPERY bridge, nut and saddle components have been a boon to guitarists, reducing string breakage and binding while improving sustain, resonance and overall tone. Graph Tech's proprietary formulas keep string contact points permanently lubricated, allowing the strings to resonate freely. This is important, because the integrity of string contact points has an important effect on tone.

Most recently, Graph Tech has applied its knowledge of resonant materials to a complete Tune-o-matic and stop-tail bridge assembly it calls the ResoMax NV Harmonic Bridge System. The system considerably augments every aspect of an instrument's sonic performance and can be retrofitted to practically any Tune-o-matic-equipped guitar without permanent modification. Five

finishes are offered, and the quality is comparable to that of high-end products. Graph Tech offers three types of bridges—the NVS, NV1 and NV2—each designed for specific tonal applications. I tested the ResoMax NVS bridge and a ResoMax NVt tailpiece with guitars that were also equipped with Graph Tech's Tusq XL nuts.

FEATURES

RESOMAX BRIDGES and tailpieces are crafted from a uniquely resonating alloy and triple-plated in a handsome but durable finish. They boast an AutoLock feature that magnetically couples the bridge and/or tailpieces to their posts, so that the pieces don't fall onto your guitar's finish during restringing. The NVS comes equipped with Ultra Low Friction (U.L.F.) saddles on a ResoMax bridge and the NVt is the matching ResoMax

tailpiece. Tusq XL nuts are made from Graph Tech's proprietary self-lubricating man-made ivory.

PERFORMANCE

THE BRIDGE SYSTEM'S ResoMax base material seriously improved the sustain and string clarity on my test guitars. The guitars' audible harmonic output was practically doubled. The tone was more detailed, with greater articulated string response, but without making the sound thicker or fatter. Previously harsh notes sounded smoother and sweeter.

The NVS's U.L.F. saddles contributed the majority of these attributes, while they reduced some of the attack, whereas the NVt contributed the least harmonic accents but still added a measure of musical enhancement. The Tusq XL nuts provided incomparably slick string slots and notably increased punch over the standard plastic nuts that they replaced.

SPECS

LIST PRICES:
ResoMax NVS bridge, \$113.95-\$119.95;
ResoMax NV1 bridge, \$84.95-\$99.95;
ResoMax NV2 bridge, \$84.95-\$99.95;
ResoMax NVt tailpiece, \$64.95-\$69.95;
Limited-Edition NVS boxed bridge and tailpiece with Swarovski crystal embellishments and NVS guitar strap \$199.00; Tusq XL nut (vintage white), \$14.95; Tusq XL nut (black), \$13.95
MANUFACTURER
Graph Tech Guitar Labs, graphtech.com

THE BOTTOM LINE

GRAPH TECH'S RESOMAX bridges are a simple and cost-effective improvement for almost any Tune-o-matic bridge, offering improved harmonic content and instrument-energizing resonant qualities. They also come in a variety of finishes and configurations to suit any stylistic or tonal palette. Tusq XL nuts have no rival for string-friendly lubrication and balanced tonal response. **BC**

PRO	CON
IMPROVED SUSTAIN AND DETAIL • AUTO-LOCK MAGNETIC POST BINDING	SOME ATTACK IS LOST ON THE MOST RESONANT BRIDGE SYSTEMS

BUZZ BIN NEW, HIP AND UNDER THE RADAR

CARP AMPLIFICATION 1030

ONE OF THE ALL-TIME classic tone combinations is a single 6V6 power amp tube and a single 12AX7/ECC83 preamp tube, which is the magic behind the Fender Champ and dozens of gritty and glorious vintage Supro, National, Gretsch and Gibson combos. While these small combos often sound great, most were married to tiny transformers, wimpy speakers and tube rectifiers that sag like stock prices after a bad day on

Wall Street.

The Carp 1030 is a supercharged eight-watt version of a classic 6V6/ECC83 amp in head form. It has a solid-state rectifier, four-, eight- and 16-ohm speaker outputs, and volume, tone and gain controls to give guitarists more headroom and greater tonal flexibility. When connected to a 1x12 or 4x12 cabinet, the 1030 delivers supersaturated harmonically complex distortion

like only a 6V6 can, but it also provides a surprising amount of clean headroom, gig-worthy volume output and tight bass.

Though there are just three knobs, don't let that fool you: the Carp has a whole lotta tone lurking in the depths of this solidly built amp, from crystal-clear country clean to badass beefy blues bluster and raging rock ruckus.

—Chris Gill

SPECS

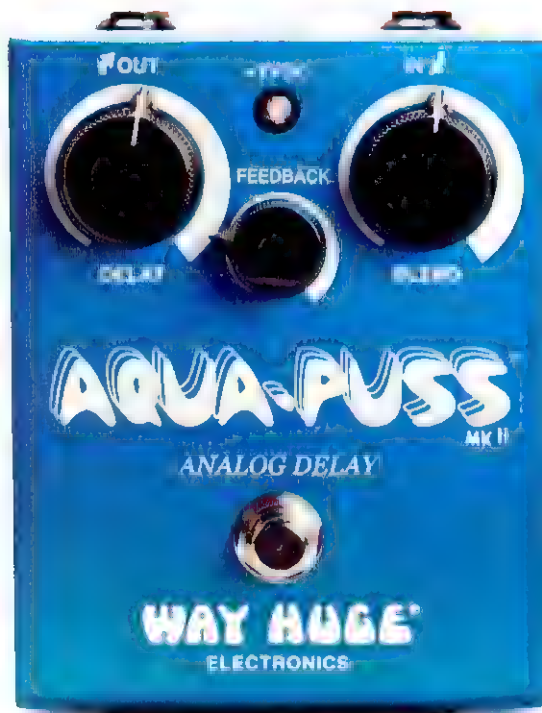
LIST PRICE. \$999.00
MANUFACTURER
Carp Amplification, carpsamps.com

ON DISC!



BLUE ECHO

Way Huge Aqua Puss MkII analog delay pedal



* BY CHRIS GILL

THE AQUA PUSS analog delay pedal was one of the most popular products manufactured by Way Huge Electronics during the company's first incarnation, from 1992 to 1999. When founder George Tripps ceased production of Way Huge products during the new millennium, prices for original Aqua Puss pedals soared into the stratosphere. Recently, Jim Dunlop hired Tripps and resurrected the Way Huge line, and guitarists bombarded the company with requests for the Aqua Puss. Tripps initially hesitated to bring back the Aqua Puss because he felt he improved upon its design with the MXR Carbon Copy analog delay, but late last year he relented and announced the Aqua Puss MkII.

FEATURES

UNLIKE OTHER SECOND-GENERATION Way Huge pedals, which add features to the original designs or are entirely

new products, the Aqua Puss MkII reproduces the features, performance and tone of the original pedal. Controls include a delay knob that lets you dial in delay times from 20 to 300 milliseconds, a feedback control with a range from a single repeat to infinite repeats that swell into dub-approved self-oscillating lunacy, and a blend knob that provides everything from subtle background delay to repeats that match the level of the input signal. About the only difference between the MkII unit and the original is a conveniently located battery hatch that allows you to change the pedal's single nine-volt battery without a screwdriver.

PERFORMANCE

ALTHOUGH THE 300MS maximum delay time is relatively short by modern standards (just barely enough to produce Edge-style dotted eighth delays at a fast tempo), players love the Aqua Puss because its delayed tones are extremely fat, rich, creamy and seductive. This is true analog delay tone, where each subsequent repeat loses high frequencies as it becomes more distorted and degraded, resulting in natural-sounding echo effects. The Aqua Puss MkII produces none of the white noise that makes vintage analog pedals difficult to use in the studio and is almost as quiet as a digital delay pedal. If you love unconventional effects, crank the feedback and blend knobs all the way up until the signal screams then tweak the Delay knob to make your guitar sound like a chainsaw or NASCAR racer.

THE BOTTOM LINE

IF YOU LUST for the most lush and luscious analog delay tones known to man (and can live with the short 300ms maximum delay time), the Aqua Puss will make you feel all wet, warm and wonderful. **SC**



SPECS

LIST PRICE \$254.61
MANUFACTURER
 Way Huge Electronics,
 jimdunlop.com
CONTROLS Delay,
 feedback, blend
FOOTSWITCHES
 Effect on/off (true
 bypass)
INPUT: 1/4-inch mono
OUTPUT: 1/4-inch mono
OTHER Easy access
 nine-volt battery
 compartment, optional
 nine-volt adapter

ON DISC!

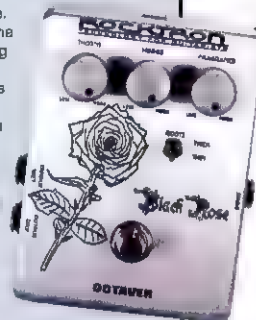
NEW EQ

WHAT'S NEW & COOL

ROCKTRON

BLACK ROSE OCTAVER

Part of the Rocktron Boutique Series of stomp boxes, the Black Rose produces octave-style effects via its uniquely named controls: Thorns, Merge and Fragrance. Thorns determines the intensity and tracking of the octave-below effect, Merge adjusts the mix between the original input and the octave effect, and Fragrance controls the effect's overall tonal color. A spec A Roots switch lets you go from Thick (heavy crunch) to Thin (smoother) sounds in a snap. The Black Rose Octaver has true bypass and comes in a rugged metal chassis. The unit runs on a nine-volt battery and may also be powered by Rocktron's DC OnTap Universal power adaptor. **LIST PRICE: \$169.00**
 Rocktron, rocktron.com



VICTORIA AMPLIFIER

The Victoria Ivy League is a recreation of the venerable 1959 Fender 5F10 "Harvard" amp, used most famously by Steve Cropper to create his classic Memphis soul sound. The Ivy League features high, medium and low inputs, and it employs NOS 6AT6 preamp and twin fixed-bias 6V6 power tubes. The amplifier is hand wired using U.S.-made components, including period-spec custom-wound transformers, and the speaker is a proprietary Eminence OEM 10-inch. The Victoria Ivy League is the quintessential recording amplifier for crisp clean tones and thunderous overdrive. **LIST PRICE: \$1,995.00**
 Victoria Amplifier, victoriaamp.com

PUSHING THE ENVELOPE

MXR M82 Bass Envelope Filter



The purple metal-flake finish on the Bass Envelope is retro cool.

The separate dry and FX controls help keep the bottom solid while you get your wah on.

The M82 packs a lot of controls and processing power in its compact case.

box (the M188 was in an oversized case), making it easier to fit into your pedal board or throw into your gig bag. And the purple metal-flake paint job looks pretty sweet.

PERFORMANCE

THE M82 IS a very performance-friendly pedal, and I found it to be less finicky than some envelope filters. Envelope filter veterans will attest to the speaker-damaging potential of these devices, but the M82 never got out of hand as I worked through the various knobs.

Having control over the FX and dry signals lets you blend the output for super-saturated tones or keep the clean sound present for percussive punch. I was able to quickly dial in a classic Seventies bubble-funk tone and fine-tune it to my attack with a few tweaks to the sensitivity control. It responded well to fingerstyle and slap techniques, picking up all the little nuances of dead notes and left-hand percussion.

When coupling the envelope with other pedals, it's important to place it in the right position in the chain. For example, putting the Bass Envelope in front of a delay, reverb or modulation effect pedal allows the envelope to react to the original note attack, producing more accurate results than you would get otherwise. However, placing the envelope after a distortion device lets the distortion drive the envelope much better. Naturally, you will want to experiment with your own pedals, but this is what I've found to work best. The M82's separate dry level control improves how the pedal blends with other effects.

THE BOTTOM LINE

THE MXR M82 Bass Envelope is a great representative of its species. In spite of the relatively crowded control panel, it is very simple to use and highly responsive. The ability to control the dry signal separately gives it increased functionality for live use, and it all comes in a small, attractive package. **BC**

* BY ED FRIEDLAND

THE ENVELOPE FILTER is undoubtedly one of the most popular effects for bass players. Funkmeisters like Bootsy Collins, T.M. Stevens and Doug Wimbish have illustrated the device's true expressive power. Responding to the nuances of touch and note texture, the envelope filter can make your bass sound almost human when playing melodic lines and like a percolating cauldron of funk when you play rhythmically. While there are already several popular envelope pedals on the market, most players will agree that there is always room for improvement. As each envelope pedal has its own unique feel and response, finding the right one often becomes a lengthy and sometime expensive search. MXR's new M82 Bass Envelope Filter supplies classic tones.



OVERALL VALUE

SPECS

LIST PRICE: \$254.61
MANUFACTURER: Dunlop, jimdunlop.com
CONTROLS: Dry, FX, decay, Q, sensitivity
CONNECTIONS: Input output
POWER: Nine-volt battery, external power supply (not included)

ON DISC!

FEATURES

IN RECENT YEARS, MXR has shown a real commitment to bass-specific pedals with its excellent Bass Octave, El Grande Bass Fuzz, Bass Blowtorch, Bass DI, Bass Wah and Bass Auto Q pedals. The company's recently discontinued M188 Bass Auto Q was also an envelope filter, but the new M82 distinguishes itself with true bypass, a much wider filter sweep range, a dedicated sensitivity control, and separate dry and FX controls. Since the filter circuit introduces a fair amount of gain on its own, the +6dB of boost available from the dry control can help the clean bass signal stay balanced with the effect. The decay knob sets the effective length of the sweep, which can range from 76Hz to 1.3kHz. The Q control adjusts the intensity of the effect.

While it lacks the M188's modulating Shimmer feature, the M82 is housed in the standard small MXR

*PRO	CON
SEPARATE DRY LEVEL CONTROL • EASY TO USE • GREAT SOUND • SMALL FOOTPRINT	NO REVERSE SWEEP FEATURE

PRODUCT PROFILE



HEAVY CORE FOR HEAVY TONES

Dunlop Manufacturing

Heavy Core® Strings are uniquely designed for the player that enjoys higher tension at standard tuning or normal tension at dropped tunings. Our proprietary core-to-wrap ratios are meticulously calculated so the player can really "dig in" while retaining sound fundamentals. Heavy Core® Strings, like all Dunlop Strings are manufactured with the highest quality of materials and engineered for great tone, balance, and feel.

SRP: \$9.54

www.heavycoregear.com



AMPLITUDE 3. THE NEW KING OF TONE.

IK Multimedia

More Gear. More Feel. More Power. More Tone

There's a new king in tone, and its name is AmpliTube 3. A massive upgrade of the leading guitar and bass tone gear modeling software, AmpliTube 3 raises the industry standard of sound variety, realism and creative power. If your recording or playing "rig" is lacking in that rich, lush expressive analog warmth, then you need to check it out. With over 160 precisely modeled pieces of vintage and modern gear available in one package, AmpliTube 3 is the ultimate tone gear collection for the player/producer/engineer suffering from tone angst.

SRP: \$199.99

www.amplitude.com



POWERBALL II E 645/2

ENGL Amplification

Now available!! Separate Gain controls for each of the 4 channels, a remote controllable, switchable FX Loop, two Lead Bottom sound switches and Middle-boosted switching are just some of the added features. The new Powerball II offers more tone, control and versatility than ever before!

MSRP: \$2,687.49

STREET: \$2,149.99

www.engl-amps.com

www.myspace.com/englamps

(239) 877-7757



DUNLOP AND LUCKY 13 TEAM UP FOR A NEW COLLECTION OF LUCKY 13 STRAPS

Dunlop Manufacturing

Dunlop and Lucky 13 apparel have once again joined forces to bring you a new collection of Lucky 13 straps. This highly successful line of collectable rock and roll tools feature all new Lucky 13 designs.

SRP: From \$22.05

www.jimdunlop.com

PRODUCT PROFILE



CUSTOM GUITAR HANGERS!

Grip Studios

Original hand-crafted designs built from resilient resins and steel reinforced mounts. Cushioned insert created with **TAH3** technology gives ample protection and securely holds your Axe. Adjustable mounting allows for different shaped guitars and basses. Easy wall mounting and many styles and colors to choose from puts your baby in good hands. Manufactured in the USA

SRP: from \$39.99

www.guitargrip.com
(760) 351-6727



NEW RELEASE: OZZY FROM THE 'DIARY OF A MADMAN' STAGE

KnuckleBonz, Inc.

OZZY OSBOURNE AND RANDY RHOADS ROCK ICONZ STATUES
Ozzy is featured in this limited edition statue from KnuckleBonz; only 3000 created. The Randy Rhoads Rock Iconz® figure depicts the guitar legend from this same period. Hand-painted/numbered collectibles; certificate of authenticity.

SRP: \$115 USD

www.KnuckleBonz.com
(800) 638-4180



SHREDNECK - THE ULTIMATE PRACTICE AND WARM-UP TOOL FOR GUITARISTS!

Shredneck LLC

The SHREDNECK allows guitar players to warm-up any time a guitar is not convenient, in a car, train, plane, at the office, before gigs, etc. Use the SHREDNECK to work on scales, patterns and techniques, practice chord fingerings and movements along with building and maintaining calluses. The SHREDNECK is modeled after the first seven frets of a standard electric guitar. For acoustic players we offer the DREADNECK model fitted with bronze strings. Shown in photo are the new Zakk Wylde and Jason Becker signature models and the P-51 model.

SRP: \$69.99

www.shredneck.com
(860) 413-9787



"PICK" UP PROPER TECHNIQUE!

Planet Waves

Planet Waves' Pick Rite utilizes molded finger placement guides to ensure controlled picking posture, leading to proper technique, speed, accuracy and tone. Pick Rite is designed for beginners, but is also a great tool for advanced players looking to take their picking to the next level.

SRP: \$5.99

1-800-323-2746
www.planetwaves.com

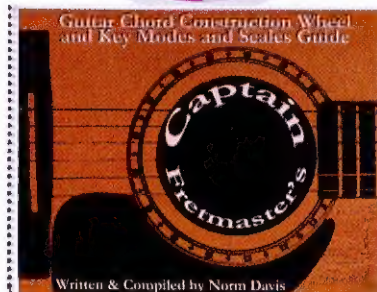


STUTTERKILL

Modtone Effects

The StutterKill is a dual purpose pedal that's a "must have" for any player. On one hand it's a kill switch that's great when changing guitars or when you just need everything shut off for a second. The second button is a momentary killswitch that allows you to do on / off toggle switch effects with your feet! It's your very own musical panic button!

SRP \$99.95



CAPTAIN FRETMASTER'S GUITAR CHORD WHEEL AND SCALES GUIDE

Captain Fretmaster

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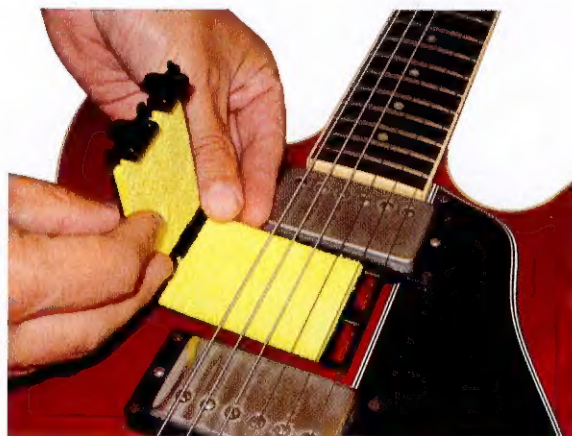
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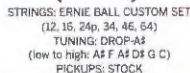
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